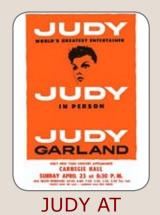
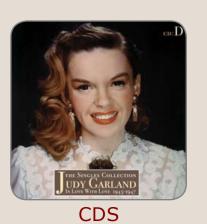


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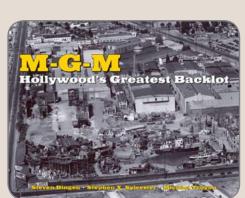


CARNEGIE HALL



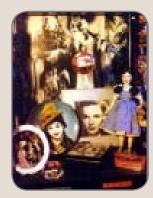












EVENTS INTERVIEWS







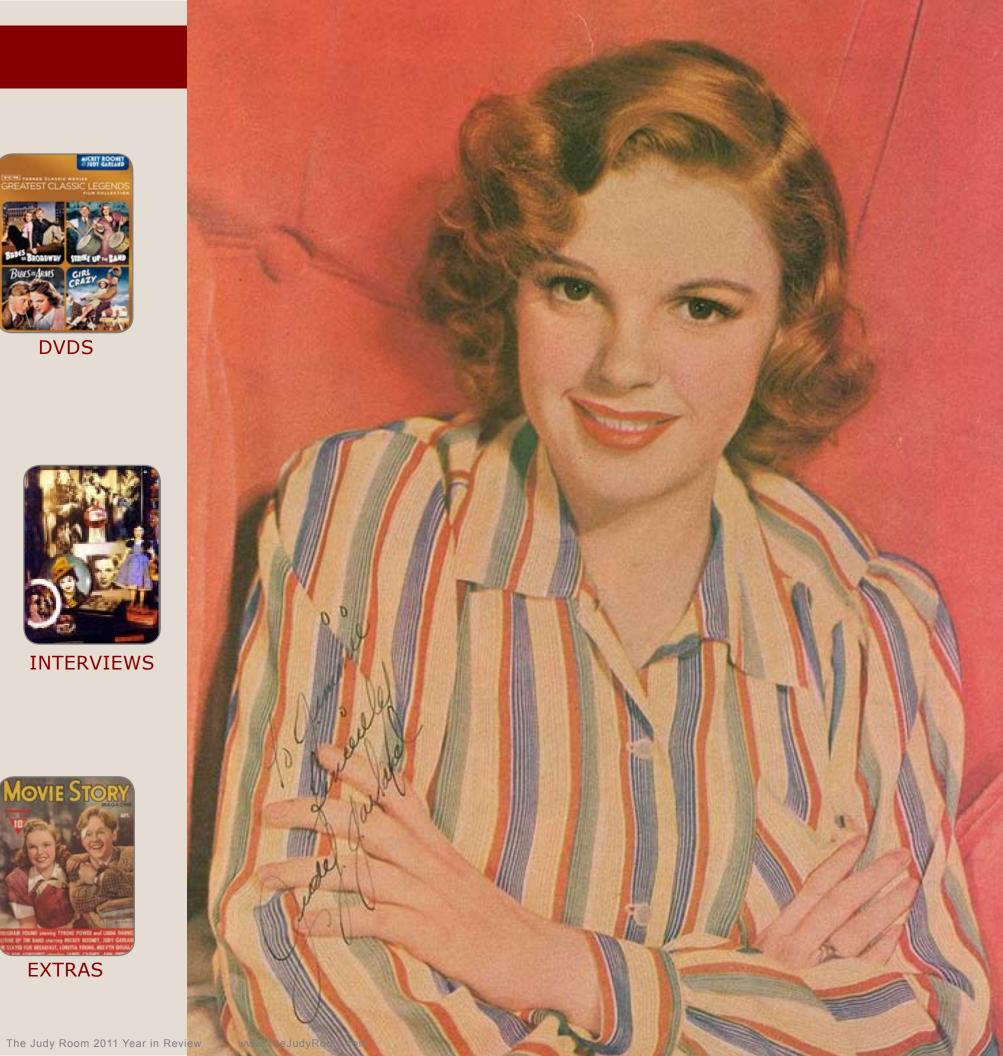
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THANK YOU



EXTRAS





A YEAR TO REMEMBER

2011 was an unforgettable year for many reasons. with worldwide news and events keeping us enthralled. For **Judy Garland** fans there seemed to be a never ending stream of Garland related events, auctions, products and more. Judy's name was constantly in the news. She was almost always mentioned in articles and stories about classic films, music, and Hollywood. What's especially nice is the fact that so many in today's entertainment business mention her as a major influence or mentor. Sinatra's statement about Judy never being forgotten is proving to be spot on. But we always knew that.

Each year thousands of collectibles are put up for auction, including various Garland and **Wizard of Oz** related items such as signed checks, contracts, letters, props, and costumes. 2011 featured the mother load of auctions with two pairs of **Ruby Slippers** going on the block, plus rare costumes featuring no less than three original "Dorothy" dresses. That doesn't happen every year.

New York was the place to be in 2011. Two huge Garland retrospectives, a **Vincente Minnelli** film retrospective, the **Judy in New York** event, a special art gallery showing, and the 50th anniversary of **Judy at Carnegie Hall** made the city the center of the "Garland Universe."

We were treated to many wonderful new Garland products in 2011. For the third year in a row, Warner Home Video brought us a glorious new Blu-ray release. This time it was Meet Me in St. Louis that got the full high definition treatment. It was worth the wait. The film looks and sounds better than ever thought possible. Four previously unreleased films (Andy Hardy Meets Debutante; Life Begins for Andy Hardy; Thoroughbreds Don't Cry; Little Nellie Kelly) were finally available on DVD and the four Judy/Mickey musicals were re-released in a new budget boxed set.

The two major CD releases of the year reflect the versatility and the longevity of Judy's recording career, spotlighting two very different eras: JSP Records' anthology of Judy's Decca recordings (Smilin' Through - The Decca Singles 1936 - 1947); and First Hand Records' anthology of Judy's Abbey Road recordings (The London Studio Recordings 1957 - 1964).

Two new coffee table books were also highlights: **M-G-M: Hollywood's Greatest Backlot** is a meticulously researched presentation of MGM's fabled backlot. Naturally Judy is prominent. The book is illustrated with many rare photos and data that will please fans and researchers alike. **Judy: A Legendary Film Career** is John Fricke's latest coffee table compilation that is also beautifully illustrated.

2012 will no doubt feature new products and delights, which you can rely on JudyGarland-News.com to bring it to you.

My thanks to everyone who's helped, supported, and shaped The Judy Room this past year.

-- SCOTT BROGAN

The Greatest Night in Show Business History!

JUDY AT CARNEGIE HALL

The Judy Room's Tribute Video celebrating the 50th anniversary of Judy at Carnegie Hall



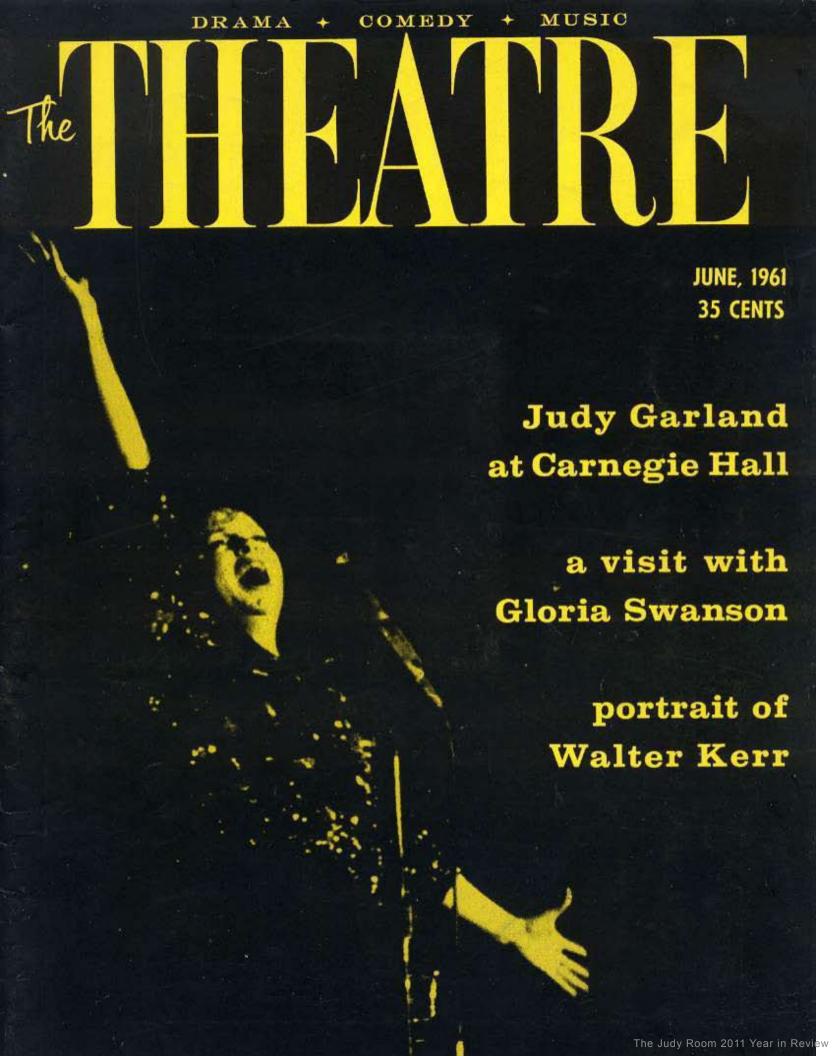
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The video should play in recent versions of Adobe Acrobat Reader.

If it does not, click:

YouTube.com/TheJudyRoomVideos





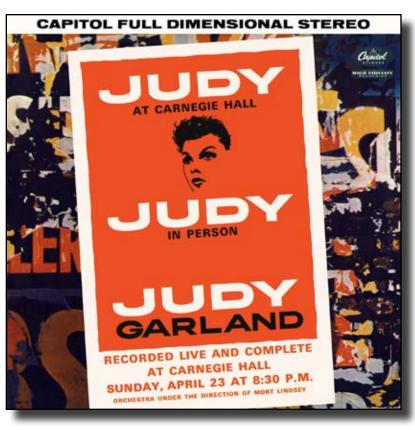
Judy at Carnegie Hall - 50th Anniversary

2011 marked a milestone anniversary in Judy Garland's career: **The 50th anniversary of her history making concert at New York's Carnegie Hall.** The concert, held on Sunday, April 23rd, had critics scrambling to find new adjectives to describe Garland live. Those in attendance that night, including many top celebrities, were on that same hunt. The night was a triumph and has become the solo female pop concert by which all others are judged.

Luckily, Capitol Records was on hand to record the complete concert. Released that July, the double LP "Judy at Carnegie Hall" was an instant hit, zooming to the top of the

charts. It would go on to win five Grammy Awards, including Album of the Year (the first for a solo female performance) and Best Female Solo Album. The album has never been out of print, being released in all audio formats: records, cassettes, 8-tracks, CDs, and digital download.

Oddly enough, nothing much was done for the 50th anniversary. Strange, considering the concert is so revered and loved by so many. The only "official" event was a tribute concert in March 2011 at Carnegie Hall. The concert featured Judy's daughter Lorna along with Broadway performers Ashley Brown, Heather Headley, and Karen Olivo and quickly passed into obscurity.



Capitol Records didn't release anything new on CD, having already released the complete concert in 2001. An opportunity was missed here. Capitol could have put together a deluxe 50th anniversary set featuring newly remastered versions of both the original album and the expanded CD, with a detailed book about the concert and its legacy. Capitol doesn't seem interested in the Garland catalog at all these days, so much so that the producer of the recent "Judy Garland - The London Studio Sessions" had to go to another label to get that project realized.

Although the lack of attention and celebration was disappointing, the legacy of the concert will live on. There's no denying the power of the recording and Judy's incredible performance. Whatever format one uses to listen to the concert, the magic will never diminish nor will it ever lose its proven ability to enthrall and engage the listener, Garland fan or not.



December 2011: The British Film Institute re-releases *Meet Me in St. Louis* in theaters all over England as a part of their tribute to MGM Musicals.

This beautiful poster was created specifically for the BFI.

Experience Judy Garland's Musical Classicfor the First Time on Blu-ray^{*}!



MEET ME IN ST. LOUIS BLU-RAY BOOK

40-PAGE DIGIBOOK with glamorous photos, song lyrics, trivia & more!

4 ACADEMY AWARD NOMINATIONS:

Best Cinematography - George J. Folsey
Best Music, Original Song - Ralph Blane and Hugh Martin for "The Trolley Song"
Best Music, Scoring of a Musical Picture - George Stoll
Best Writing, Screenplay - Irving Brecher and Fred F. Finklehoffe

2004: AFI'S 100 YEARS...100 SONGS LIST, 2006: AFI'S 100 YEARS OF MUSICALS #10

SPECIAL FEATURES INCLUDE:

Introduction by Liza Minnelli • Audio Commentary by Garland Biographer John Fricke
with Margaret O'Brien, Composer Hugh Martin, Screenwriter Irving Brecher and Barbara Freed-Saltzman
Lux Radio Theater Broadcast (Audio only) • Music-Only Audio Track

This year's Garland Blu-ray release presents the 1944 masterpiece *Meet Me in St. Louis* in all of its Technicolor glory. If anyone had doubts that a new 1080p Blu-ray transfer wouldn't improve on up-converting a standard DVD, this beautiful new release will dash those doubts forever.

The film has never looked better. That's saying something, especially when one considers the quality of the most recent standard DVD release. On this Blu-ray, all of the extra information contained in the HD transfer comes through, giving the film a lovely warmth and depth missing in previous more flat looking transfers.

The audio is wonderful as well, including the previously released orchestra-only audio track. The rest of the extras are not in HD but transfers of the previous DVD release. This is standard for Warner Home Video and while some may carp, at least WHV didn't announce extras that didn't make it to the final product as they've been known to do in the past.



The two new features of this release are the CD sampler and the digi-book. The CD is nice, containing all four of the major songs: The title tune, "The Boy Next Door," "The Trolley Song," and "Have Yourself a Merry Little Christmas." The CD was pressed by Rhino Records for Turner Entertainment & The Warner Bros. Entertainment Company. The question is: If they're going to press a new CD, why not re-release the entire sound-track? Perhaps they assume people will go online and find it for themselves?

Also incomplete, and total garbage, is the digi-book. With the exception of "Have Yourself a Merry Little Christmas," the sing-along lyrics are incomplete, rendering any sing-along futile. Besides, all one has to do is activate the closed-captioning to see the lyrics on screen. What kind of sing-along doesn't include Judy's section of "The Trolley Song?" The presentation is nice but the contents are completely lacking in theme, direction, and purpose. No credits are given for the digi-book, suggesting that perhaps those involved didn't want their names attached.

But as I've said before, it's the performance (in this case, the film) that matters. The extras bells and whistles can be fun, but it's the enjoyment of Judy's performances that are the real draw. In this case it's the entire film and the work of everyone in front of, and behind, the camera that are as near to perfection as anyone can get. The quality of the film transfer is incredible. In my opinion, it's a better transfer than the 2009 Oz Blu-ray. In spite of the flaws in the extras, this is still a must-have chiefly because the film looks and sounds better than ever though possible.

Release Date: December 13, 2011

Also re-released in standard DVD format (without the digi-book)



TWO FANTASTIC CD RELEASES





SMILIN' THROUGH - THE SINGLES COLLECTION 1936 - 1947



Release Date: September 5, 2011

Compiled and annoated by Lawrence Schulman, the 4-disc deluxe set **Smilin' Through - The Singles Collection 1936-1947** is the most complete anthology of Judy's singles at **Decca Records** ever released. Seven alternate tracks make their CD debut here.

Until now, a few alternates were only available on the 1984 LP "From The Decca Vaults." Others were mistakenly presented as the "A" takes when released by Decca on LP. In 1994, MCA Records released "Judy Garland - The Complete Decca Masters (plus)" but even that was missing several of these alternates. Additionally, the sound quality on many of the tracks on that set was sub-par to what had previously been released on CD.

On this 2011 JSP release, all of the recordings have been gloriously remastered by Peter Rynston, making it the very best (and complete) compilation of Judy's Decca singles to date. The recordings sound the best they ever have, better than ever though possible and much better than the 1994 boxed set. Each of the four CDs are housed in their own jewel cases which are in turn housed in a nice outer sleeve.



Note: The two surviving test records Judy cut for Decca in 1935 ("Bill" and a medley of "On The Good Ship Lollipop/The Object of My Affection/Dinah") are not included as they were not recorded as "singles" and were rejected by Decca. Both recordings can be found on the 2010 JSP Records release "Judy Garland - Lost Tracks."



The Judy Room 2011 Year in Review

CDA

Stompin' At The Savoy Swing Mister Charlie Everybody Sing Everybody Sing (alt) All God's Chillun Got Rhythm All God's Chillun Got Rhythm (alt) (Dear Mr. Gable) You Made Me Love You (Dear Mr. Gable) You Made Me Love You (alt) You Can't Have Ev'rything Sleep My Baby Sleep Cry, Baby, Cry Cry, Baby, Cry (alt) Ten Pins In The Sky It Never Rains, But What It Pours Over The Rainbow The Jitterbua In Between Sweet Sixteen Zing! Went The Strings Of My Heart I'm Just Wild About Harry Fascinating Rhythm **Oceans Apart** Embraceable You Swanee Figaro Figaro (alt)

CD B

(Can This Be) The End Of The Rainbow I'm Nobody's Baby Buds Won't Bud Wearing Of The Green Friendship Friendship (alt) I'm Always Chasing Rainbows I'm Always Chasing Rainbows (alt) Our Love Affair A Pretty Girl Milking Her Cow It's a Great Day For The Irish The Birthday Of A King The Star Of The East How About You? Blues In The Night Blues In The Night (alt) F.D.R. Jones The Last Call For Love The Last Call For Love (alt) Poor You Poor You (alt) On The Sunny Side Of The Street Poor Little Rich Girl For Me And My Gal When You Wore A Tulip

CDC

That Old Black Magic I Never Knew But Not For Me I Got Rhythm I Got Rhythm (alt) Embraceable You Embraceable You (alt) Could You Use Me? Bidin' My Time No Love, No Nothin' A Journey To A Star The Boy Next Door Boys And Girls Like You And Me Have Yourself A Merry Little Christmas Have Yourself A Merry Little Christmas (alt) The Trolley Sona Skip To My Lou Meet Me In St Louis You've Got Me Where You Want Me Mine This Heart Of Mine This Heart Of Mine (alt) Love Connecticut Connecticut (alt)

CD D

Yah-Ta-Ta, Yah-Ta-Ta (Talk, Talk, Talk) Yah-Ta-Ta, Yah-Ta-Ta (Talk, Talk, Talk) (alt) March Of The Doagies Swing Your Partner Round And Round On The Atchison, Topeka And The Santa Fe (alt) On The Atchison, Topeka And The Santa Fe If I Had You If I Had You (alt) You'll Never Walk Alone Smilin' Through It's A Great Big World In The Valley On The Atchison, Topeka And The Santa Fe Aren't You Kind Of Glad We Did? For You, For Me, Forevermore Changing My Tune Don't Tell Me That Story Don't Tell Me That Story (alt) There Is No Breeze Nothing But You I Wish I Were In Love Again I Wish I Were In Love Again (alt) Falling In Love With Love Outtake

www.TheJudyRoom.com

THE LONDON STUDIO RECORDINGS 1957 - 1964

Release Date: October 11, 2011

It wasn't planned this way, but a month after the release of the JSP Decca set, First Hand Records released the perfect companion: The London Studio Recording 1957-1964. Of course, this release stands on its own as well. Most of Judy's recordings made for Capitol Records at the famous Abbey Road Studios from 1957 through 1964 have been remastered and presented here with previously unissued takes and one new discovery: "Please Say 'Ah!'", a demo recording for Judy's last film I Could Go on Singing. The crystal clear sound on this 2-CD set is phenomenal. Most of the recordings sound as though Judy recorded recently, not decades ago.

The excellent liner notes by the CD's producer Jonathan Summers are housed, with the CDs, in a deluxe digi-book format. Nice and sturdy and great looking too!

Let's hope that perhaps First Hand Records can take the lead in releasing a complete anthology of Judy's Capitol Records catalog.

14. Come Rain or Come Shine

15. The Man That Got Away

17. You'll Never Walk Alone

16. Chicago

20. Swanee

18. San Francisco

19. After You've Gone

21. Over the Rainbow





The promotional video video above was created by First Hand Records. It should play in all updated versions of Adobe Acrobat Reader.

If not, click on: YouTube.com/TheJudyRoomVideos

CD2

- 3. It Never Was You (previously unissued alt take)
- 5. The Land of Promises
- 6. It's Yourself
- 7. Maggie May
- 8. There's Only One Union

- 12. After You've Gone (take 3)



Saul Chaplin and Judy

CD₁

- 1. It's Lovely to Be Back in London
- 2. Lucky Day
- 3. I Can't Give You Anything but Love
- 4. Stormy Weather
- 5. Medley: Judy at The Palace
- 6. You Go to My Head
- 7. Rock-a-Bye Your Baby
- 8. Happiness is a Thing Called Joe
- 9. It's a Great Day for the Irish
- 10. I Happen to Like New York
- 11. Medley
- 12. Why Was I Born?
- 13. Do it Again

- 1. Hello Bluebird
- 2. By Myself
- 4. I Could Go On Singing

- 9. Lucky Day (take 1)
- 10. Stormy Weather (take 4)
- 11. Why Was I Born (take 6)

- 13. It's a Great Day for the Irish (take 2)
- 14. You'll Never Walk Alone (take 1)
- 15. It's Yourself intro chat
- 16. It's Yourself (take 6)
- 17. The Land of Promises (take 4)
- 18. Maggie May (take 1)
- 19. Hello Bluebird (take 9)
- 20. I Could Go On Singing (take 1) interrupted partial take
- 21 It Never Was You intro talk to guitarist
- 22. Please Say 'Ah'! (with Saul Chaplin)









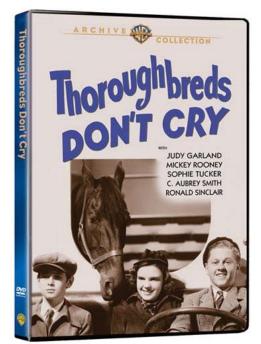
COLLECTION





FOUR NEW GARLAND DVDS FROM THE WARNER ARCHIVE

2011 was a good year for Garland films at the Warner Archive. We were beginning to think that perhaps they'd forgotten about Judy altogether. Luckily they haven't. We were treated to four new-to-DVD releases: **Little Nellie Kelly, Thoroughbreds Don't Cry, Andy Hardy Meets Debutante**, and **Life Begins for Andy Hardy**. The last two were featured in the Archive's Andy Hardy Collection, Volume 1. All films look good (none have been newly restored) with *Thoroughbreds* looking especially good, better than recent showings on Turner Classic Movies.



Thoroughbreds Don't Cry

DVD release date: March 15, 2011

Judy and Mickey's first on-screen pairing (1937). It's a better film than we all remember, mainly due to the talents of the young performers and the one and only Sophie Tucker.

Judy only sings one song "Gotta Pair of New Shoes" but it's a charmer. Keep an eye out, some of the stock horse raising footage also popped up in Jean Harlow's final film *Saratoga* co-starring Clark Gable, also released in 1937.



Little Nellie Kelly

DVD release date: March 15, 2011

This charming 1940 film features Judy singing such hits as "Singin' In The Rain," "A Pretty Girl Milking Her Cow," and "It's a Great Day For The Irish."

The film also has the distinction of being the only time Judy played a death scene on film. Judy plays two roles: That of the mother who dies after child-birth, and her daughter (Nellie Kelly). It's a great, vintage MGM Musical.

Andy Hardy Meets Debutante

DVD release date: December 1, 2011

Judy's second appearance in the Andy Hardy series. This time Betsy is in New York, with Andy visiting, meeting, and falling for the debutante of the title.

Judy filmed her scenes between February and April 1940, while also filming *Strike Up The Band*.

Judy's rendition of "I'm Nobody's Baby" has become a classic, and her Decca recording of the song was one of her biggest hits.

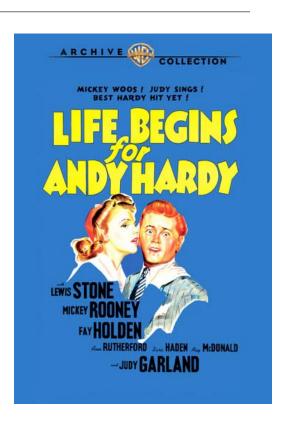


Life Begins for Andy Hardy

DVD release date: December 1, 2011

Judy's final appearance in the Andy Hardy series, and the only time in the series that a guest star (Judy) was billed above the title. This is an indication of how much Judy's star status had grown since her last appearance.

All of Judy's songs recorded for the film were deleted. In the final film she only sings a brief a cappella version of "Happy Birthday."



TWO NEW DVD BOXED SETS

The Warner Archive released **The Andy Hardy Collection, Volume 1** while earlier in the year Warner Home Video re-released the Judy/Mickey musicals as part of their **Greatest Classic Legends** series. Although the four films were released in 2007 in a deluxe boxed set, this new set is a "bare bones" release featuring the same discs as the boxed set but without the book and extras. Between these two sets, *Thoroughbreds Don't Cry* and previous DVD releases, we now have all of Judy and Mickey's films readily available on DVD. Finally!



Greatest Classic Legends Film Collection Mickey Rooney & Judy Garland

Release Date: November 1, 2011

This release is a "bare bones" re-release of the films included in the massive 2007 boxed set. At the low retail price of \$27.92, it's ideal for those who don't want to spend the money on the boxed set with its printed extras, wanting just the films with the disc extras only.

Films: Babes in Arms Strike Up The Band Babes on Broadway Girl Crazy

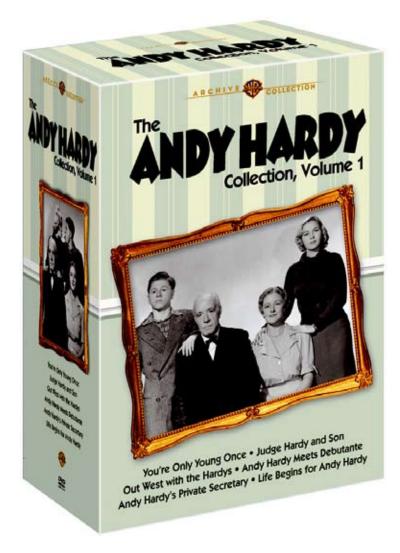
Click here for DVD details

The Andy Hardy Collection, Volume 1 Release Date: December 1, 2011

This first volume includes Judy's two previously-unreleased-on-DVD Hardy titles: Andy Hardy Meets Debutante & Life Begins for Andy Hardy. The other titles in the collection are: You're Only Young Once; Judge Hardy and Son; Out West with the Hardys; & Andy Hardy's Private Secretary.

The first 400 copies available for order were all signed by Mickey Rooney and sold out within a few days.

Click here for details about Judy's Andy Hardy films



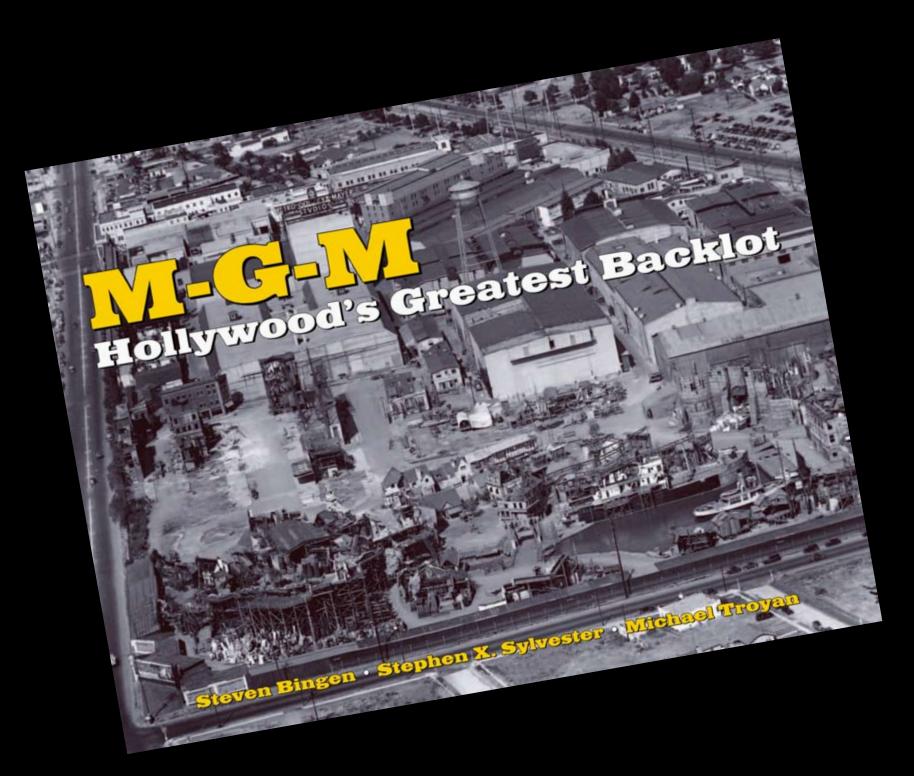


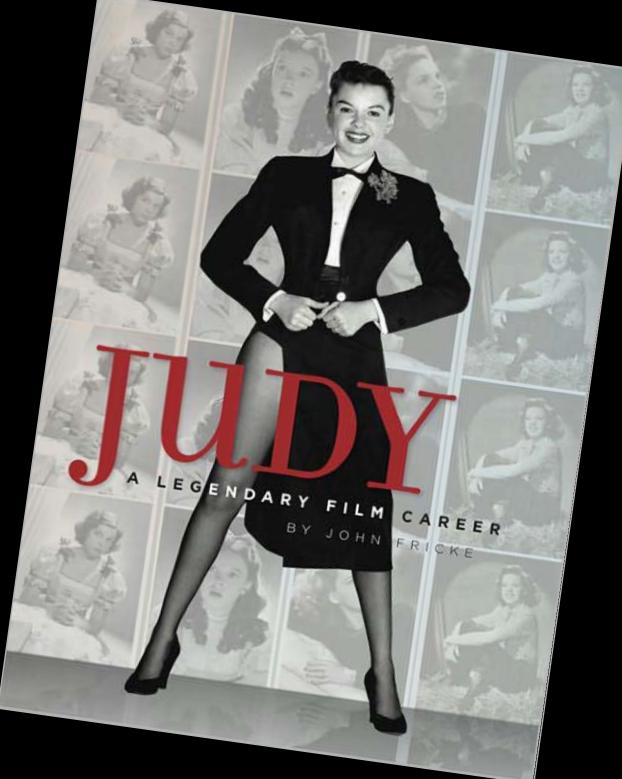






TWO DELUXE COFFEE TABLE BOOKS





M-G-M HOLLYWOOD'S GREATEST BACKLOT

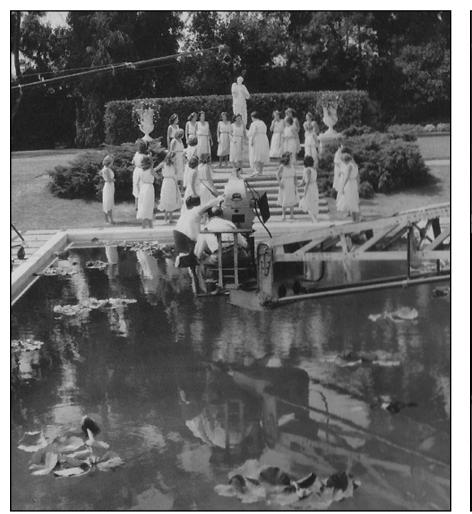
This fantastic book by **Steven Bingen**, **Stephen X. Sylvester** & **Michael Troyan** (introduction by **Debbie Reynolds**) is required reading for any serious film student, film buff, or anyone who's curious about those fabled backlots of classic Hollywood.

MGM had what is still considered to be the greatest backlot in all of Hollywood. A quick glance at this book shows the reader why. Once you browse through the multitude of photos (many previously unpublished) and delve into the expertly researched text, you'll have an even greater appreciation for the wonderfully artificial fantasy world that MGM created. The meticulous attention to detail that went into the creation and building of these backlots shines through. The authors took similar care in presenting the history and stories behind each lot, including the rarely seen (except in films) early version of Lot 1.

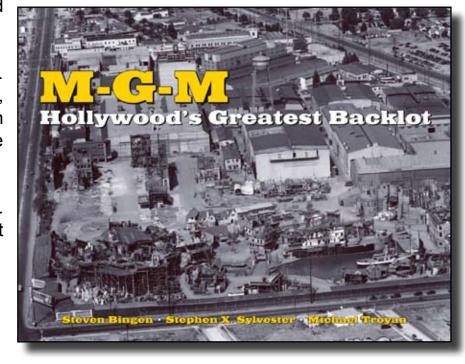
Most of Judy's films are associated with the backlot. Most iconic is the **St. Louis Street** built specifically for *Meet Me in St. Louis*. A look at an overhead shot of Lot 3 reveals the St. Louis Street almost hidden, as if living in its own world. Judy and Mickey spent countless hours on the **New England Street** set, which became known as the **Andy Hardy Street**.

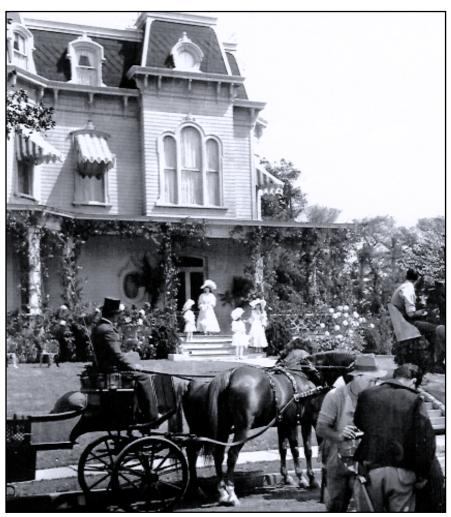
These are just a few of the many delights in this book.

-- Scott Brogan









Bottom Row: Judy and company film the fantasy section of "Swing Mr. Mendelssohn" for Everybody Sing on what became the Esther Williams Swimming Pool on Lot 1; Judy and Mickey Rooney bid farewell to Ann Shoemaker and June Preisser on the studio's durable train depot set in Strike Up The Band.; Filming the opening of the "Spring 1904" sequence for Meet Me in St. Louis on the newly completed St. Louis Street on Lot 3.

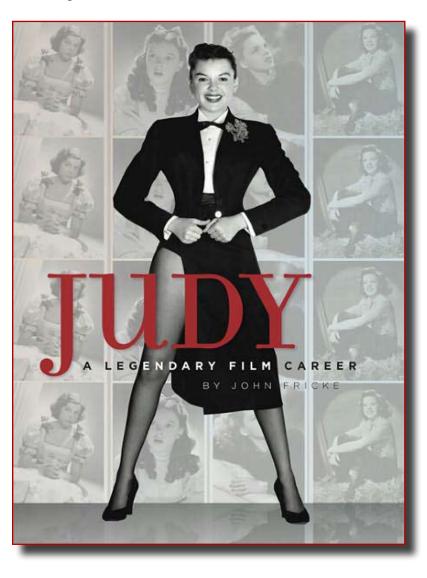
JUDY - A LEGENDARY FILM CAREER

A FEAST FOR THE EYE - A NEAR FAMINE FOR THE BRAIN

I know that sounds harsh, but I must say that I'm very, very disappointed in John Fricke's latest coffee table compilation book. I suppose my expectations were too high. I was expecting an exhaustive, comprehensive filmography. Considering how much time Fricke spends in various online discussion forums correcting, clarifying and ensuring he "sets the record straight" regarding who really did what in Judy's films, there's precious little of that here. He set his own high standard, then failed to meet it.

Visually, the book is stunning. For their work, the designers should get every graphics award there is. The color scheme, the layout and the overall look is a visual delight. The photos, many newto-print, are stunningly displayed on the highest quality paper. Plus it's hardbound covered by an equally delightful dust jacket. All of this serves to make the book seem much more than it really is

Once you get past the photos and actually read the text, it's akin to looking at pond scum: Pretty from a distance, but on closer inspection it's not what it seems to be and lacks substance. For example, the entries for the films are inconsistent in content. The cast and crew lists are incomplete, as though Fricke freeze-framed the films and copied down the opening and closing credits. In light of Fricke's online obsession for complete and total accuracy, this is surprising. Also surprising is the fact that each film's entry provides a plethora of fun photos, until you get to Valley of the Dolls which glaringly features zero. Information about each film is kept to a minimum, the focus being more on quotes (again) and reviews (again) than anything else. A few trips to the various film archives around the country would have provided real data. Perhaps that's the difference between "historian" and "researcher."



The film shorts section is also incomplete, but as it's titled "Selected Shorts" this isn't surprising. And therein lies the book's biggest fault: Space that could have been used for complete data is wasted. For example, it makes no sense to follow the opening biography with radio, concert and TV "sub-sections" instead of beginning Garland's actual filmography. This breaks the flow and theme of the book. The book is titled a "legendary FILM career" not "a legendary SHOW BIZ career." Discussion about the other aspects of Garland's career should have been covered in the introductory biography. The result is that these subsections are too brief to be interesting, yet long enough to get in the way. The impression is that there was no clear vision for the book other than to compile photos, quotes (again), and reviews (again) only this time with a film theme. You can almost hear someone in the background saying: "We should throw something in there about her other work, I have pictures!" The casual reader might want more information about Garland's non-film achievements, but with the lack of a bibliography they're on their own. Perhaps Fricke assumes that readers will simply Google for more information.

The absence of a bibliography, or even footnotes, renders the book useless for any serious study of Garland's film career. This fact makes it just another pretty picture book compiled by a fan. Fricke is known for being savant-like with his impressive knowledge of Garland factoids, but even he can't remember every word verbatim off the top of his head, unless he has hyperthymesia. The question is: Where does this information come from? Without a bibliography, Fricke's declarative assumptions on events he didn't witness (i.e. "...were instantly, *gleefully* added") come off as just that: declarative assumptions.

Fricke also rewrites history. He claims that the well known quote from director Charles Walters about *Summer Stock*: "How dare this look like a happy picture!" was said in jest whereas previous accounts have relayed the quote as being said by Walters in anger out of his frustration over the film's difficult shoot. Which is true? Another example, also from the *Summer Stock* entry, is Fricke's implication that Garland opted out of the hillbilly number in favor of performing "Get Happy." The reality is that filming on *Summer Stock* was completed before "Get Happy" was even thought of. This is well documented, including Fricke's 1992 overview of Garland's career (highly recommended, and still his best book to date). This gloss job comes off as an attempt to bolster Garland's well known natural show biz instincts. Her genius doesn't need this help. Again, without a bibliography or footnotes it's impossible to know where this information comes from, aside from the author's view of Garland through rose colored glasses.

More space is wasted on the additional biographical introductions to the main sections. All of this information could have, and should have, been part of the biography at the beginning of the book. Reducing these adjective ridden introductions into a few paragraphs, or better yet deleting them completely, would have allowed for more filmography details. However, the publisher did trumpet the book as having "a concise, definitive biography" so there you have it. Didn't we already get the "definitive biography" in Fricke's previous coffee table compilation or his 1992 tome? Or was that the Gerold Frank book, or...

There ARE some nuggets of information, the book isn't ALL empty calories. You just have to look hard, as those nuggets could be in one of the biographical sections or a filmography entry. It takes some digging. In radio interviews prior to the book's release, Fricke noted with salacious glee his newfound ability to "set the record straight" about the true actions and motives of people in Garland's life who had passed away since his last two books, and there is some of that - but not enough to get that excited about.

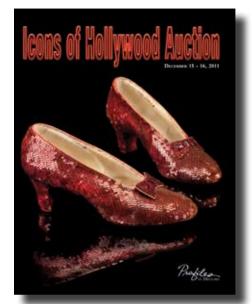
In the end, I shouldn't be disappointed. A coffee table book is, by definition, a compilation of large photos and large text meant to attract the casual browser. Almost epistolary. In other words: Big on imagery, small on content. After all of the hoopla and high expectations, a great opportunity to finally present a definitive, comprehensive, and exhaustive (as the author might say) serious study of Judy Garland's film career has been sadly missed.

Prior to this book's release, a prolific and well known contributor to the Garland discussion forums noted about another author's project: "[He] keeps coming up with new ways to put out product utilizing the legacy of Ms. Garland." That statement is apropos here as well. I hear the distinct sound of Fricke scraping of the bottom of his Judy Garland barrel.

Still, the book IS pretty. If you're looking for details about Garland's films that offer more than a passing glance, this is not the book for you. If you're looking for a pretty picture book, this is it.

-- Scott Brogan

2011 - A YEAR OF AUCTIONS



2011 was quite the year for auctions of Garland memorabilia. Each year thousands of items from the silent era to the present are auctioned off, however

2011 was different. For the first time, **Debbie Reynolds** put up many iconic costumes, props, photos, documents and posters from her vast collection in two separate auctions. Items included Judy's **Dorothy** costume from the first two weeks of filming, the "Arabian" test pair of Ruby Slippers and even Marilyn Monroe's iconic white dress from The Seven Year Itch.

Reynolds' auctions weren't the only ones, although they were the most high profile. The other big news was the December 16 auction of one of the screen used pairs of Ruby Slippers. These are the famous "close-up" or "clicking" pair. The final high bid was close to two million dollars, but that did not meet the reserve price so did not sell.

The following pages highlight some of these auctions. All auction images are from the catalogs and online listings provided by **Profiles in History** and **icollector.com**. Prices listed are the winning bids before the buyer's premiums, taxes, and fees were added.



Photos below (L-R): All from Meet Me in St. Louis. Margaret O'Brien's "Tootie" nightgown; Mary Astor's "Spring 1904" costume; Tom Drake's tuxedo used in the Christmas Party sequence. The nightgown and tuxedo were sold together on June 18 for \$5,500. Astor's costume sold on June 18 for \$15,000.





The Judy Room 2011 Year in Review







June 18, 2011: Tassle costume from Meet Me in St. Louis sells for \$16,000









June 18, 2011: Red Winter costume from Meet Me in St. Louis sells for \$10,000





A total of three rare Dorothy costumes were put to auction in 2011.

The first came from the **Debbie Reynolds Collection**. This costume (above, far left) was the "Thorpe Era" costume that Judy wore during the first two weeks of shooting *The Wizard of Oz* under the direction of Richard Thorpe. Dorothy was still a blond. When filming was halted and Thorpe fired, director George Cukor came in for a few days, completely changing Judy's hair, make-up and costume to what we see in the final film. This "Thorpe Era" dress was sold on June 18th for \$910,000.

Two more Dorothy dresses were auctioned on December 16th:

The first was an unused test costume (above, middle) showing a different idea for Dorothy's "look." This costume was tested on October 31, 1938 by George Cukor during his brief time on the project. It was not used for any filming. I find it amazing that it's all this time and still looks good. The high bid did not meet the reserve price, resulting in the costume being returned to the original owner.

The second Dorothy costume to be auctioned on December 16th was an actual "screen used" dress worn by Judy and seen in the film (above, far right). This costume sold for \$230,000.

Three different Dorothy costumes go up for auction in 2011



June 18, 2011: "Arabian" test pair of Ruby Slippers sells for \$510,000

From the **Profiles in History** catalog: [This pair] are Kent Warner's prized size 5B slippers. They are marked on the inside lining, "#7 Judy Garland" and the leather soles are painted red on the bottom. The lack of felt, in addition to light, circular scuffs evident on the soles indicate their use in the extra-close-up or "insert" shots when Judy Garland taps her heels together at the film's climax. The condition of these Ruby Slippers is excellent, further supporting the notion that these were used for the close-up "insert" shots and then boxed to maintain their condition.



December 16, 2011: Size 5B screen used "close-up" Ruby Slippers - Unsold



998. WICKED WITCH OF THE WEST CRYSTAL BALL FROM THE WIZARD OF OZ. (MGM, 1939) Undoubtedly the most famous crystal ball in film history, this hand blown glass sphere was used by the Wicked Witch of the West (Margaret Hamilton) to keep track of Dorothy (Judy Garland) and her companions as they traveled down the yellow brick road in the MGM Technicolor classic The Wizard of Oz, a film which has become a national institution. Missing since 1939, this iconic item was thought lost by Oz experts after it did not turn up during MGM's famous 1970 sale, but research has revealed that MGM never owned it. Instead, the item spent part of the last 72 years stored safely inside the tiny prop house lovingly maintained by special effects genius, Kenneth Strickfaden (Frankenstein), who contributed not only the crystal ball to the film, but was hired to create the electrical shock effect the Witch received when she bent down to remove the ruby slippers from Dorothy's feet. Before appearing in The Wizard of Oz, the item appeared in other classics involving Strickfaden, including MGM's The Mask of Fu Manchu starring Boris Karloff, and Twentieth Century Fox's Chandu the Magician starring Bela Lugosi. Approximately 25 inches in diameter, positive identification occurred after noted Wizard of Oz experts mapped bubbles found in the hand-blown glass and painstakingly matched those with corresponding blemishes that appeared on screen. In addition, the ball's unique, non-spherical hand-blown shape matches original MGM set photos from multiple angles. When consulted on the authentication of this crystal ball, William Stillman, noted Wizard of Oz expert and co-author of The Wizardry of Oz states: "I compared the visuals you sent against the set stills we have here, and I am pleased to say that it appears as though the markings and imperfections do align. Interestingly, I never before noticed how irregularly-shaped the globe was/is. It appears as though an effort was made to place the lopsided portion away from the camera side. In any event, I am pleased to help authenticate this unusual piece. Given its size and composition, it's remarkable it survived unscathed. Ownership of the item is thought to have transferred from Strickfaden to Dr. Maxwell Smith's legendary science fiction prop house, Vectrex Corp., somewhere around 1973 when the two worked together on Blackenstein. This is the first time since the filming of The Wizard of Oz that this iconic screen used item has been offered to the public. Due to its use by not only Judy Garland, but also Boris Karloff and Bela Lugosi, the item's cinematic importance cannot be overstated. Unlike other iconic Wizard of Oz items that were duplicated multiple times for use in the film, this is the only one of its kind. \$40,000 - \$60,000

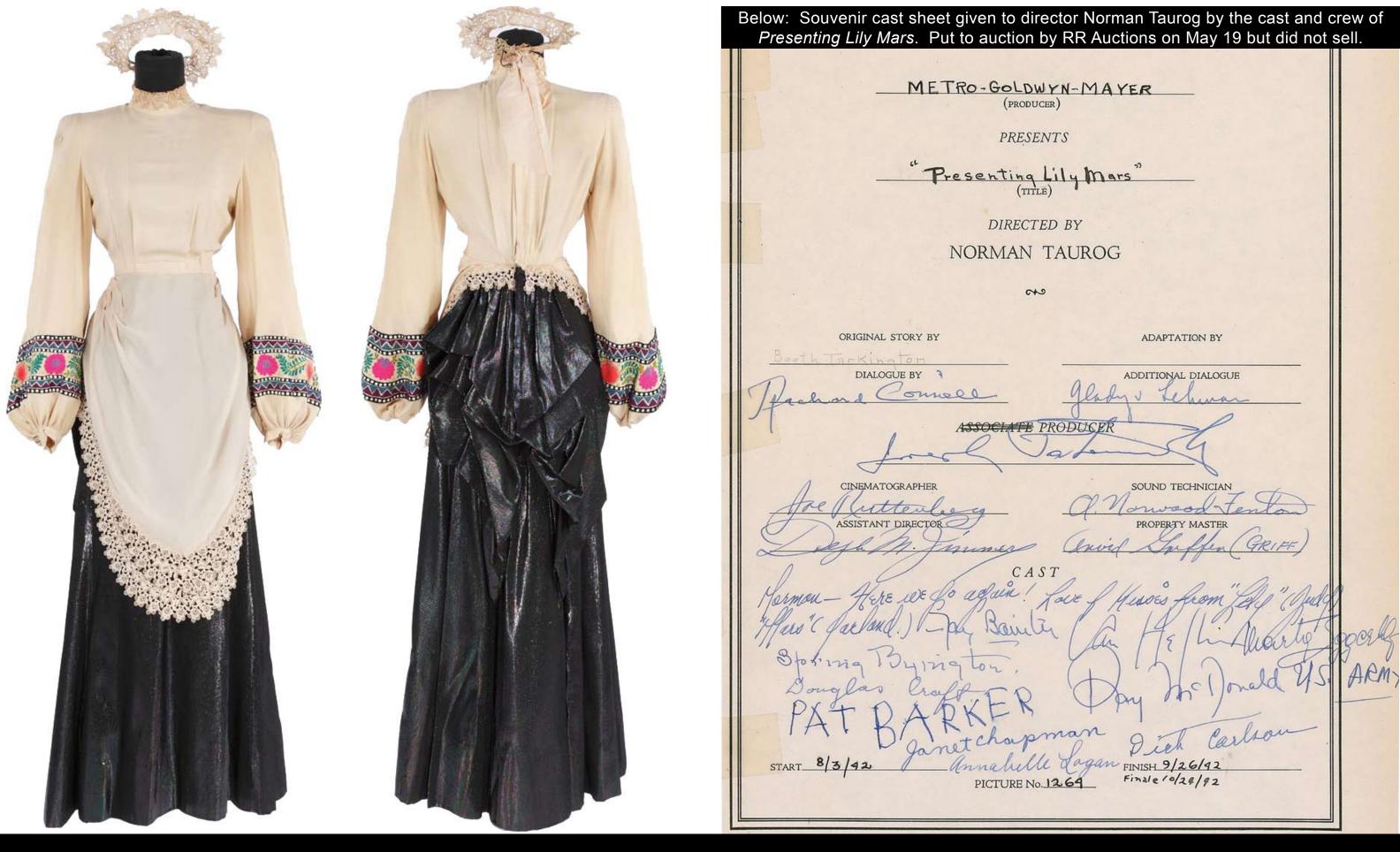
For additional information on authentication process log on to: www.profilesinhistory.com/ozcrystalball

The owner wishes to donate a portion of the proceeds to The New Jersey State Teen Arts Program, and The New Jersey State Firemen's Home.



it securely to the actor's head. A small label is sewn inside and handwritten, "Sally Ann Estell." The thread that secures the flower to the top is slightly loose, a few tiny moth holes; otherwise, condition is remarkable for this rare wardrobe from the film. \$3,000 - \$5,000

Two pages from the Profiles in History May 15 & 16 auction catalog



June 3, 2011: Presenting Lily Mars costume sells for \$3,000



September 1948 issue of Photoplay Magazine featuring Judy with husband/director Vincente Minnelli on the set of *The Pirate*





December 3, 2011: Wedding dress from The Pirate sells for \$22,500





May 15, 2011: "I Love a Piano" costume sells for \$12,000





Two Easter Parade costumes go up for auction





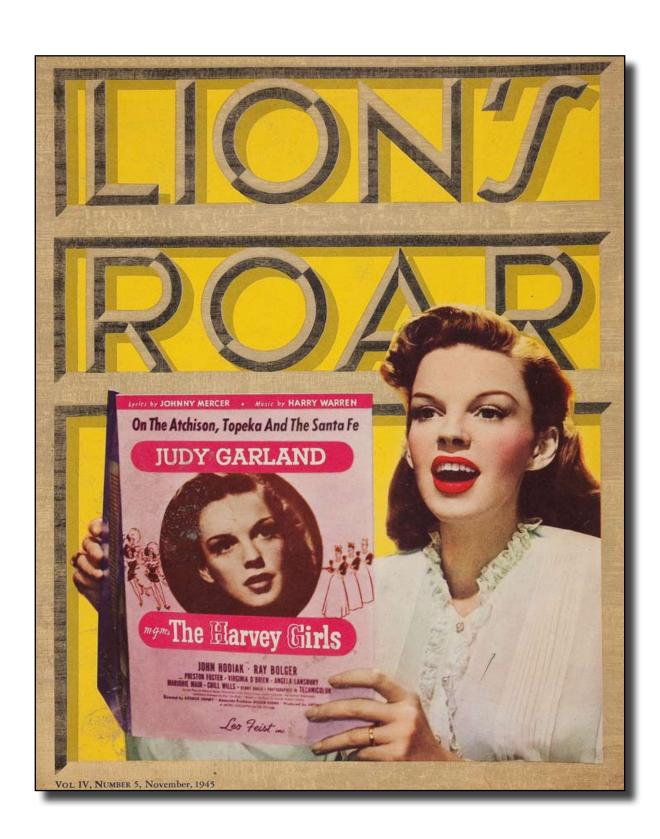
Many Garland photos were auctioned off in 2011, including these previously unseen photos from *Annie Get Your Gun*, which were sold on December 15th





June 16, 2011: "Annie Oakley" costume sells for \$7,000







Two unused Garland costumes from The Harvey Girls and The Barkleys of Broadway are auctioned



Here it is! The special **Tony Award** presented to Judy for her "**Unique Contribution to Theater 1951-52**." The special Tony was given in recognition of her record breaking concert run at The Palace Theater in New York. If you're wondering why this award is the lid of a drinking up, that's due to Judy taking the award and having it mounted on the cup. The award was most recently a part of **The Judy Garland Museum**, who put it up for auction this year, prompting people to wonder if the museum is having money problems. It was sold on December 16th for \$30,000.



Here's a lovely item. A white fox coat with a matching flapper style dress designed for Judy by **Howard Shoup** in the early 1960's, probably for her TV series. The fur was created by H. Jablon Furriers. This is another item from The Judy Garland Museum and also a part of the December 16th auction. It did not sell.





December 16, 2011: Judy's Tony Award sells for \$30,000



Unsold: 1935 portrait (May 11th auction) & 1939 portrait (May 19th auction)

1060-219



December 15, 2011: Babes on Broadway photos sell as part of photo lot for \$350



December 15, 2011: In the Good Old Summertime photos sell as part of photo lot for \$1,200



December 15, 2011: Easter Parade photos sell as part of photo lot for \$1,200

EVENTS



There were many Garland related events in 2001, more than usual. **Jan Glazier** coordinated the follow-up to 2010's **Judy in LA** event with, naturally, **Judy in New York**. **The Film Society of Lincoln Center** and **The Paley Center** in New York featured two retrospectives: "**All Singin', All Dancin', ALL JUDY!**" at the Walter Reade Theater July 26 - August 9 and "**Judy Garland: The Television Years**" at The Paley Center from July 20 - August 18. Not to be outdone, the **British Film Institute** had a film festival devoted to the great MGM Musicals, of course Judy was a big part of the program. The BFI program was a traveling one, going to cities all around the UK and therefore reaching a much wider audience than one centralized program. The following pages feature details about these various events. A special thanks to Jan Glazier for providing photos from the Judy in New York event.

JUDY IN NEW YORK April 23 - 25, 2011

Jan Glazier's 2010 Judy in Los Angeles event was such a success that it promoted a New York edition, which coincided with the 50th anniversary of Judy at Carnegie Hall. From all accounts, the event was another success and a testament to Jan's ability to organize and work with people from all around the globe. A special thanks to Jan Glazier for providing photos from the event.

Events included:

"Welcome to Judy in New York" at Steinway Hall
Tour of Carnegie Hall
Party and Dinner at Sardi's

"Judy Garland & Liza Minnelli Live At Mama's!"

Starring Tommy Femia & Rick Skye
Tour of Ferncliff (Judy's final resting place)
A Conversation with Philip J. Smith, hosted by Albert Poland
Tour of the Palace Theatre

Frank Labrador has created a special 100 minute DVD of the event, featuring newly synched film footage and audio. The preview video created by Frank is featured below. If it does not play click on: YouTube.com/TheJudyRoomVideos

To order the DVD from Frank, email him at: labrador.productions.co@gmail.com

Click on image to play video





"JUDY IN NEW YORK" ATTENDEES



LINCOLN CENTER'S "ALL SINGING, ALL DANCING, ALL JUDY!" July 26 - August 9, 2011

Nothing beats seeing Judy's films on the big screen, as they were meant to be seen. New Yorkers and anyone visiting were treated to the Lincoln Center's Garland film retrospective at the Walter Reade Theater from July 26 through August 9, 2011.

The event featured 35mm prints of most of the films, plus HD prints of The Wizard of Oz and A Star is Born.







Tuesday, July 26

9:00PM

1:45PM ZIEGFELD FOLLIES 4:00PM THE PIRATE 6:15PM MEET ME IN ST. LOUIS

THE CLOCK

Wednesday, July 27

1:30PM LOVE FINDS ANDY HARDY 3:30PM LISTEN, DARLING

Thursday, July 28

1:00PM BABES IN ARMS

3:00PM BABES ON BROADWAY

Friday, July 29

12:30PM THE CLOCK

2:30PM MEET ME IN ST. LOUIS
5:00PM STRIKE UP THE BAND
7:30PM Short Films and Rarities
Presented by John Fricke

9:45PM LITTLE NELLIE KELLY

Saturday, July 30

10:30AM THE WIZARD OF OZ (Sing-along version)

1:00PM BROADWAY MELODY OF 1938

3:15PM PIGSKIN PARADE 5:30PM THE PIRATE

8:00PM ZIEGFELD FOLLIES

Sunday, July 31

12:00PM LISTEN, DARLING

1:45PM THOROUGHBREDS DON'T CRY 3:30PM LOVE FINDS ANDY HARDY

5:30PM EVERYBODY SING 7:30PM A STAR IS BORN

Monday, August 1

2:00PM EVERYBODY SING 4:00PM THE HARVEY GIRLS 6:15PM BABES IN ARMS 8:15PM BABES ON BROADWAY **Tuesday, August 2**

1:30PM FOR ME AND MY GAL

3:45PM GIRL CRAZY

6:00PM ANDY HARDY MEETS DEBUTANTE 8:00PM LIFE BEGINS FOR ANDY HARDY

Wednesday, August 3

1:30PM STRIKE UP THE BAND 4:00PM THE WIZARD OF OZ 6:15PM PRESENTING LILY MARS

8:30PM ZIEGFELD GIRL

Thursday, August 4

2:30PM JUDGMENT AT NUREMBERG

6:15PM FOR ME AND MY GAL 8:30PM THE HARVEY GIRLS

Friday, August 5

2:15PM A STAR IS BORN 6:00PM EASTER PARADE

8:30PM TILL THE CLOUDS ROLL BY

Saturday, August 6

6:10PM SUMMER STOCK

8:30PM IN THE GOOD OLD SUMMERTIME

Sunday, August 7

10:00AM GAY PURR-EE 12:30PM GIRL CRAZY

2:45PM JUDGMENT AT NUREMBERG 6:30PM I COULD GO ON SINGING 8:40PM A CHILD IS WAITING

Monday, August 8

2:00PM EASTER PARADE 4:15PM A CHILD IS WAITING

Tuesday, August 9

1:30PM SUMMER STOCK

3:45PM I COULD GO ON SINGING 6:00PM MEET ME IN ST. LOUIS

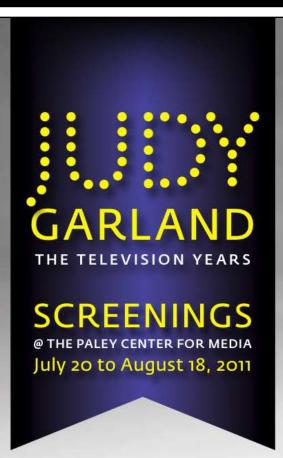
8:15PM A STAR IS BORN







JUDY GARLAND - THE TELEVISION YEARS July 20 - August 18, 2011



The Paley Center for Media will present the first comprehensive retrospective of Judy Garland's career on television, celebrating some of the incomparable entertainer's most notable, as well as most rarely seen, appearances in the medium. This series is coordinated and produced in association with the Film Society of Lincoln Center who will be screening Garland's motion picture work from July 26 to August 9, 2011.

Anytime Judy appeared on television it was a reason to rejoice, so thoroughly did she commit herself to giving her very best, so palpable was the joy she brought to entertaining. From her first television special in 1955 until her untimely death fourteen years later, she managed to leave behind an impressive number of musical performances and talk show appearances, not to mention starring in her own acclaimed variety series.

In addition to six full episodes from The Judy Garland Show, where she shares the spotlight with such entertainers as Mickey Rooney, Barbra Streisand, Ethel Merman, and Peggy Lee, the screening series will include her four specials and all extant guest appearances on such programs as The Ed Sullivan Show, The Tonight Show, The Sammy Davis Jr. Show, On Broadway Tonight, and The Jack Paar Program.

Garland historian and author John Fricke (whose latest book, *Judy: A Legendary Film Career*, will be released this summer) will be on hand to introduce several of the screenings.



Wednesday, July 20; 12:30 pm Thursday, August 4; 6:00 pm

Ford Star Jubilee: The Judy Garland Special (the premiere episode of this series features Garland in her first network TV starring vehicle; 1955; 60 minutes)

General Electric Theater (Judy in concert; 1956; 30 minutes)

The Ed Sullivan Show (April 1963; 10 minutes)

Thursday, July 21; Saturday, August 6; 12:30 pm

Judgment at Nuremberg 1961 on-set interview (used on the series Here's Hollywood; 6 minutes)



The Judy Garland Show (this 1962 special paired Judy with Frank Sinatra and Dean Martin; 55 minutes)

Judy Garland and Her Guests, Phil Silvers and Robert Goulet (1963 special; 55 minutes)

Friday, July 22; Sunday, August 7; 12:30 pm

The Jack Paar Program (Judy performs with Robert Goulet and promotes their animated film Gay Purr-ee; 1962; 55 minutes)

Gay Purr-ee trailer (3 minutes)

Excerpts from The Judy Garland Show— Compilation #1 (1963–64; approximately 60 minutes)

Saturday, July 23; Friday, August 5; 12:30 pm



Judy and Liza at the Palladium (highlights from Judy's London concert with daughter Liza Minnelli; 1964; 55 minutes)

The Judy Garland Show #11 (Steve Allen/ Mel Torme/Jayne Meadows, 55 minutes) Sunday, July 24; Wednesday, August 10; 12:30 pm

The Tonight Show (Judy makes two appearances on Johnny Carson's talk show: June 1968, 20 minutes; December 1968; 20 minutes)



The Hollywood Palace #2 (Judy's second appearance as host and performer; May 1966, Judy excerpts only; 25 minutes)

Kraft Music Hall (Judy guest stars on one of Perry Como's specials, Judy excerpts only; February 1966; 35 minutes)

Wednesday, July 27; Saturday, August 13; 12:30 pm

The Sammy Davis, Jr. Show #1 (the first of two back-to-back appearances on Sammy's weekly variety show; March 18, 1966; Judy excerpts only; 22 minutes)

The Ed Sullivan Show #2 (October 1965; 15 minutes)



The Judy Garland Show #1 (Mickey Rooney/Jerry Van Dyke, with outtakes; 70 minutes) Thursday, July 28; Sunday, August 14; 12:30 pm

Cole Porter Medley/Academy Awards (1965; 10 minutes)

Today (Judy and her children, Lorna and Joe, chat with Barbara Walters; 1967; 20 minutes)

The Sammy Davis, Jr. Show #2 (Judy excerpts; March 25, 1966; 20 minutes)



The Judy Garland Show #9 (Barbra Streisand/Ethel Merman/The Smothers Brothers/Jerry Van Dyke; 55 minutes)

Friday, July 29; 12:30 pm Thursday, August 11; 6:00 pm

The Jack Paar Program #2 (from London: Judy excerpt; 1964; 20 minutes)

A Funny Thing Happened on the Way to Hollywood (Judy talks with Jack Paar, excerpt; 1967; 10 minutes)

The Mike Douglas Show (Judy excerpt; 1968; 20 minutes)

The Judy Garland Show #20 (Judy in Concert; 55 minutes)

Saturday, July 30; Friday, August 12; 12:30 pm

The Andy Williams Show (Judy excerpts; 1965; 30 minutes)

On Broadway Tonight (Judy excerpts; 1965; 30 minutes)

The Hollywood Palace #1 (Judy's first appearances as host and performer; Judy excerpts; November 1965; 40 minutes)

Sunday, July 31; Wednesday, August 17; 12:30 pm

Judy Potpourri

(approximately 45 minutes total):

The Dick Cavett Show (clip; 1968)



The Merv Griffin Show (clip; 1969)

Kup's Show (Chicago talk show, clip; 1967)

What's My Line? (Judy as mystery guest; 1967)

Soupy Sales Hour (unbilled gag appearance on unaired special; 1966)

Gypsy (brief clip from Gypsy Rose Lee's West Coast talk show; 1965)

The Red Skelton Hour (Judy receives the Look magazine award; 1955)

Australia interview (1964)

Last Performance (clip; 1969)

The Judy Garland Show #13 (Peggy Lee/ Jack Carter/Carl Reiner, 55 minutes)

Wednesday, August 3; 12:30 pm Thursday, August 18; 6:00 pm

Excerpts from The Judy Garland Show, Compilation #2 (1963–64; 50 minutes)

The Judy Garland Show #26 (Judy in Concert, with outtakes; 70 minutes)

TWO VINCENTE MINNELLI FILM RETROSPECTIVES



SWISS FILM ARCHIVE'S MINNELLI RETROSPECTIVE IN LAUSANNE, SWITZERLAND

August 29 through September 20: **The Swiss Film Archive**, based in Lausanne, Switzerland kicked off its new season with a major retrospective dedicated to the work **Vincente Minnelli**. The Archive screened all of Minnelli's films, proving (as if there were any doubt) that his talents that ranged from musicals to comedies to dramas. The retrospective was produced in collaboration with the International Film Festival Locarno. www.cinematheque.ch

Alphabetical Listing of scheduled films (go to the link above for details)
Judy's films noted in red:

A Matter of Time
An American in Paris
Bad and the Beautiful
Band Wagon
Brigadoon
Cabin in the Sky
Clock
Cobweb
Designing Woman
Father of the Bride
Four Horsemen of the Apocalypse

Gigi Home from the Hill

I Dood It

Long, long trailer

Lust for Life

Madame Bovary

Meet Me in St. Louis

On a Clear Day You Can See Forever

Pirate

Reluctant Debutante

Sandpiper

Some Came Running

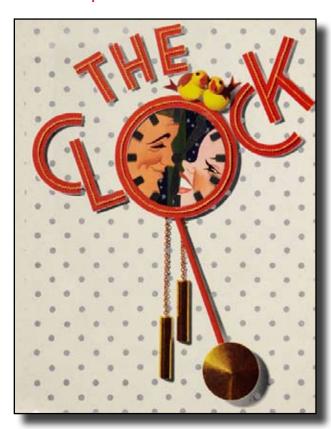
Tea and Sympathy

Two Weeks in Another Town

Undercurrent

Yolanda and the Thief

Ziegfeld Follies







35 DAYS, 35 FILMS! THE BAMcinematek's MINNELLI RETROSPECTIVE

September 23 - November 2: The BAMcinématek presented **The Complete Vincente Minnelli** - the first full New York retrospective of Minnelli's films in more than 20 years.

After the two Garland retrospectives of the summer, here was another chance to see some of Judy's films (and more) on the big screen.

www.bam.org/Minnelli

THE BAND
WAGON

MIGHT TOP
TECHNICOLOR
MUSICAL 77

FRED A STAIRE GYD CHARISSE
OSCAR LEVANT-NANETTE FABRAY-JACK BUCHANAN
JOHE MICHIEL SANGENTE BANGEN SCHOOL
MONTH STANGENTE MARCHY WARD ARROW FREE DALLERS

MICHIEL SANGENTE SANGENTE MARCHY WARD ARROW FREE DALLERS

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MICHIEL SANGENTE SAN

Friday, Sep 23

2, 4:30, 6:50, 9:15pm: Cabin in the Sky

Saturday, Sep 24

2, 4:30, 7, 9:30pm: The Bad and the Beautiful

Sunday, Sep 25

2, 4:30, 6:50, 9:15pm: Two Weeks in Another Town

Thursday, Sep 29

4:30, 6:50, 9:15pm: The Clock

Friday, Sep 30

2, 4:30, 6:50, 9:15pm: The Band Wagon

Saturday, Oct 1

2, 4:30, 6:50, 9:15pm: Meet Me in St. Louis

Sunday, Oct 2

3, 6, 9pm: Some Came Running

Monday, Oct 3

4:30, 6:50, 9:15pm: Yolanda and the Thief

Tuesday, Oct 4
7pm: Undercurrent

Wednesday, Oct 5

4:30, 6:50, 9:15pm: Designing Woman

Thursday, Oct 6

7:20, 9:30pm: The Long, Long Trailer

Friday, Oct 7

3, 6, 9pm: Madame Bovary

Saturday, Oct 8

2, 4:30, 6:50, 9:15pm: An American in Paris

Sunday, Oct 9

2, 4:30, 7, 9:30pm: Lust for Life

Monday, Oct 10

4:30, 6:50, 9:15pm: Ziegfeld Follies

Tuesday, Oct 11

7pm: Father of the Bride screening with Father's Little Dividend—Double Feature



Thursday, Oct 13

7:20, 9:40pm: The Sandpiper

Friday, Oct 14

2, 4:30, 9:15pm: Kismet 6:50pm: I Dood It

Saturday, Oct 15

6:30, 9:30pm: Home from the Hill

Sunday, Oct 16

2, 4:30, 6:50, 9:15pm: The Pirate

Monday, Oct 17

6:50, 9:15pm: Goodbye Charlie

Tuesday, Oct 18

4:30, 7, 9:30pm: The Story of Three Loves

Wednesday, Oct 19

4:30, 6:50, 9:15pm: Tea and Sympathy

Monday, Oct 24

6:50, 9:30pm: On a Clear Day You Can See Forever



Tuesday, Oct 25

6:50, 9:15pm: A Matter of Time

CINEMASCOPE ... METROCOLOR

KIRK

DOUGLAS

--- ANTHONY QUINN

JAMES DONALD PAMELA BROWN

EVERETT SLOANE NORMAN CORWIN VINCENTE MINNELLI JOHN HOUSEMAN

Wednesday, Oct 26

7:30pm: The Cobweb *Cinemachat with Elliott Stein

Thursday, Oct 27

4:30, 6:50, 9:15pm: The Seventh Sin

Thursday, Oct 28

2, 6:50pm: The Courtship of Eddie's Father 4:30, 9:15pm: The Reluctant Debutante

Friday, Oct 29

6:50, 9:30pm: Bells are Ringing

Saturday, Oct 30

2, 4:30, 6:50, 9:15pm: Gigi

Tuesday, Nov 1

6:30, 9:30pm: The 4 Horsemen of the Apocalypse

Wednesday, Nov 2

6:50, 9:15pm: Brigadoon

JUDY GARLAND - 75 YEARS OF MAGIC PHOTO EXHIBIT August 1 - 31, 2011

The **Big Eye Gallery** in New York (www.bigeyegallery.com) presented a month-long exhibit of Garland photos. Per the Press Release: An exhibition presenting the iconic images and portraits of Judy Garland in her major roles as film and Broadway star can be viewed online at Big Eye Gallery. Running in conjunction with the Film Society of Lincoln Center's Judy Garland film series, **Judy Garland: 75 Years of Magic** honors the brilliantly rich body of work this astoundingly short life contributed to cinema, acting, and music.

In collaboration with The Kobal Collection Big Eye Gallery presents Garland's work in "For Me and My Gal," "Meet Me in St. Louis," "Strike Up the Band," "Ziegfeld Girl," "Words and Music," "A Star is Born," and of course, "The Wizard of Oz." Photographers **Eric Carpenter**, **Clarence Sinclair Bull**, and **Frank Cronenweth** among others capture Garland on stage and behind the scenes with the famed and talented of her time such as Lana Turner, Mickey Rooney, and Vincente Minnelli.

Big Eye Gallery is making the exhibition's limited edition framed prints available for purchase. The extraordinary example of this contralto voice now may be heard again through photography reaching beyond the stills of hilarious, seductive, and intimate moments in the life of Judy Garland.







The Judy Room 2011 Year in Review

www.TheJudyRoom.com

INTERVIEW WITH WILL FRIEDWALD January 8, 2011

Will Friedwald is the author of the new book, *A Biographical Guide to the Great Jazz and Pop Singers* (Pantheon Books) which must-read for any music fan. This interview was published in last year's Year in Review as it was conducted in late 2010. It was published in 2011 so it appears here again.

[Judy Room] Other than watching The Wizard of Oz, when did you first become aware of Judy Garland? What was your first reaction, and how did she grow on you?



[Will] It was probably watching Meet Me in St, Louis and the other movies. I don't know that I started really listening to her records until I was in my 30s. I probably first appreciated her as a movie buff in The Pirate and Summer Stock, and probably even the Babes movies.

How has your opinion of Judy Garland changed over the years?

I went through a phase, where if something wasn't overtly "jazzy," like Ella Fitzgerald, I dismissed it. For a few years, I hardly listened to Garland, which, looking back now, seems strange – since I had long loved her movies. Eventually, I reacclimated to her, so to speak. One can only ignore greatness for so long.

Garland could be said to have done a certain number of recordings in a jazz style at Capitol, on her television series, and on stage. What do you think of these recordings?

I think it's testimony to her greatness that she could fit in all kinds of settings, from very formal orchestras to something as loose and intimate as Count Basie's organ. She worked in a wide variety of settings and sounded great in virtually all of them.

Garland never improvised. Does that not make her a jazz singer?

As a "reformed" jazz snob, I've increasingly come to realize that the term "jazz singer" is not a particularly useful one. The late Mel Torme was a friend of mine (no, I never talked to him about The Judy Garland Show – he certainly never said anything critical of her in my presence) and he told me many times that he never considered himself a "pure" jazz singer. In Mel's opinion, it was all about degrees of jazziness. The only singer who could be purely jazz would be someone who improvised for chorus after chorus, the same way that a trumpeter or saxophonist did. Mel insisted that sometimes he sang jazz, but he didn't necessarily consider himself a "jazz singer" when he was doing a ballad with strings. There are improvising singers in the folk and world music traditions who aren't remotely jazzy. Ultimately, it probably has more to do with rhythm (and the concept of swing) than scatting and improvising. But suggesting that Garland was somehow less worthy because she wasn't a jazz singer is a bit like castigating Joan Sutherland for not being a country-western singer. It's an irrelevant consideration.

Was Judy Garland cool?

Ha! "Cool," even more than "jazz," is highly subjective – in the ear of the be-hear-er, so to speak. Some of her performances are wonderfully cool, especially some of those very subdued solos on the Garland show, and some are marvelously corny, in the best sense of the word – like "Madame Crematante." Great art like Garland's is above such considerations. She defines her own categories as she goes along.

Could Judy have sung in Kansas?

Toto, I don't think we're in Kansas anymore. But I could be wrong. Actually, when the Oz screenwriters came up with that line, they obviously weren't thinking of Kansas City – which is in Missouri anyhow. At the time Oz was being filmed, Kansas City was the party town of the Midwest, a hotbed of jazz and African American activity. And again, like New Orleans, Greenwich Village, and San Francisco, there were some pretty colorful characters there. Lions, and tigers, and bears – oh my!

Should Judy's recordings be classified as easy listening?

I wouldn't say the term "easy listening" is entirely useless, but it is widely misused and misunderstood. This is a term that rock-and-roll advocates (journalists, producers) increasingly applied towards older forms of music that they didn't like. Yet it has a very specific meaning. In the early LP era, someone came up with the term "mood music" to describe a new kind of pop instrumental music that, for practically the first time, was not driven by dancing. That sort of morphed into "easily listening music," but the term more properly describes music like Percy Faith, Ray Conniff – records that you put on in the background and which you're not supposed to pay attention to. There are some easily listening vocalists, most notably Andy Williams, but by and large vocals are not true easy listening because, when you hear someone singing the lyrics to a song, your ear generally starts listening. Andy Williams is an exception – he sold zillions of records by perfecting a style that was soothing to the ear but which almost no one actually listened to. Garland is precisely the opposite. Like Billie Holiday and Frank Sinatra, she's such a commanding performer that when she starts singing you have to stop what you're doing and give her your full attention. It's not even like you have any choice in the matter!

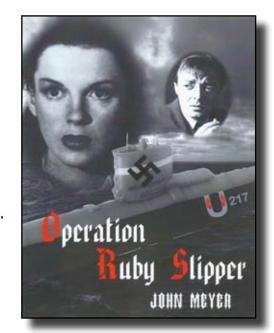
What is the one greatest song you ever heard Judy Garland sing?

For the last few years, my single favorite track is "I Happen to Like New York." I don't have the new book on me (I'm talking to you in the New Orleans airport) so I can't look up what I wrote – so forgive me if this duplicates (or worse, contradicts) anything in the book. But she delivers it with such amazing conviction that it positively makes my hair stand on end (well, it would, if it weren't for the fact that I'm bald). She sings it like a combination of national anthem and spiritual. It seems patriotic and religious. And yet, between Garland and Cole Porter, there's an awful lot of self-deflating wit in there as well...

Read the complete interview at: www.JudyGarlandNews.com

INTERVIEW WITH JOHN MEYER June 26, 2011

John Meyer is the author of the bestselling 1983 memoir Heartbreaker (Doubleday), republished in 2006 by Citadel Press, in which he recounts his experience with Judy Garland towards the end of her life. Meyer is also a composer of songs, including "I'd Like to Hate Myself in the Morning" and "It's All for You," both performed by Judy, and which are available on Meyer's new CD, Bringin' Out the Beast: Songs by John Meyer. Author of the forthcoming novel Operation Ruby Slipper, an e-book available for download, Meyer here answers a few questions about his life with Judy, his perspective on that experience, and about his other creative activities over the years. The Judy Room would like to thank Mr. Meyer for taking the time to respond to its questions.



[JudyGarlandNews.com] Your memoir Heartbreaker covers the penultimate part of Judy Garland's life and

career from the point of view of your personal involvement with her. It is meticulous in its detail, including verbatim quotes of her remarks. Your transcriptions of Judy's speech patterns and idiosyncrasies are remarkably precise. How did you go about setting to paper her comments, and those of others, in such head-on detail?

[John Meyer] My strength as a book writer for musical theater slowly developed. I've always considered myself a dramatist really, and when it came to writing Heartbreaker I found that to me books are really plays with description added. But it all begins with character, and the most colorful index of character is dialogue. So that has to be observed (or created) very carefully, and, meeting Judy, it was immediately apparent that her speech was unique and vivid, and that the way she got you to listen was by taking those little pauses before she spoke, which she would fill with the 'nn' sound. And I thought to myself, That has to be recorded and displayed. Another author might smooth out her words to simply get her points down. Not me -and almost everyone has commented, "I can almost hear her talking."

It's hard to save someone who doesn't want to save herself. Did you think in 1968 and 1969 that you could save Judy Garland?

I sure did. That was one of the major appeals: I can be the one to save this woman where everyone else has failed. And won't that make me a hero! I thought all I had to do was love her. And then just apply Common Sense. It wasn't enough.

So many decades later, what perspective do you have on Judy that you didn't have when you were younger?

The major insight was not about Judy, it was about myself: I was an enabler, in current terms. I fed her self-destructive impulses by getting pills for her. But if I hadn't, she would have deserted me and found someone else to procure them – as Mickey Deans did, later. Judy was a constant; she didn't change. I learned more in the intervening years, of course, about the causes of her emotional condition. The fact that her mom colluded with M-G-M in hooking her on uppers was a shock.

What attracted you to Judy the most?

Many aspects: her humor, above all. Our shared frame of reference (the early years of American popular culture) gave a great impetus to my attraction, she knew who Felix the Cat was; we spoke the same language. And, of course, her stunning intuition for how to express emotion (her acting ability, basically). And when that was applied to my own lyrics, it was almost blinding in its effect on me.

Everyone who admired Judy's immense talents was forever marked by her. How were you marked by her that is different from others?

When I get to songwriter heaven I'll track down Johnny Mercer and Lionel Bart and the other songwriters with whom she had romances... to see what they'd answer to this. Judy validated my talent. If she wanted to sing my songs, it meant they were great, that's all. Johnny Mercer already knew. I was thrilled to hear it. Mercer wrote I Remember You for her. Did you know that? Of course you did.

Did Judy ever speak to you about her past?

Yes. She complained about her mother and told anecdotes about Hollywood personalities. There are many in Heartbreaker. She wasn't much for psychological examination.

For all intents and purposes, Judy was homeless when you knew her, and was living a rather vagabond existence. Did that ever seem to bother her, or you?

No. We were both blinded to reality. I knew it was out there, but I thought I could outfox it by rescuing Judy, after which the world would be at our feet and the rent would no longer be a problem.

Judy, at the late stage you knew her, needed a protector more than a husband. Did you realize this, and was this a heavy responsibility?

I thought I could combine the two roles. At the outset I thought by loving her and applying the above-mentioned Common Sense I could make things fall into place on all fronts. Having been around showbiz, I felt I was capable of making the right career decisions for Judy from nine to five, and then from five to two A.M. it would be all laughter and lemonade. Didn't count on Judy not getting with this program!

As a writer and composer yourself, what do you think of Judy Garland's creative legacy to classic American popular music?

Triple A. Only two other figures from Judy's era had equal impact: Fred Astaire and possibly Frank Sinatra. Astaire introduced more standards than anyone. Judy zinged in everything she sang (and acted) with a blazing intensity. That quality will allow her work to live forever. Already Wizard of Oz is a classic more powerful than any other film. And A Star is Born ain't far behind.

INTERVIEW WITH JOHN MEYER June 26, 2011

Judy was clearly in ill health when you knew her. Did you know what you were getting into, or was youth to blame for your love and affection for her?

A blend of youth and idealism –with a touch of admiration for what she'd accomplished in the field of musicals. Not to mention her delicious humor.

Might I ask you to write a few words about certain people and things in Judy's past?

- MGM

Interesting case: a four-edged sword. 1) The studio nurtured and fed you; 2) Got you out of scrapes; 3) Overpaid you handsomely; 4) But shackled and imprisoned you. A golden cage.

- Sid Luft, Judy's third husband and manager for many years

He was a contradiction: he helped Judy a great deal; without him, we wouldn't have Star Is Born. He also took her money. He was very decent when I met him. Had a clear eye about her.

- Mickey Deans, Judy's last husband

Our mutual friend, Charlie Cochran, whom I respect, tells me Mickey was really a decent guy. I was at loggerheads with him initially, as Judy had deserted me for him, but he came to New York after my London debacle – and gave me additional recordings of my song, I'd Like to Hate Myself in the Morning. When you were with Judy, you often acted harshly; away from her, you could afford to be nice. I've lost my animosity towards him.

- June 22, 1969, the day of Judy's death

I'll skip this one.

- The young Frances Ethel Gumm, Judy's real name

Don't know anything about this.

- Fans

I admire, love and respect the fans because of their passionate conviction – and loyalty to Judy. I hope they will enjoy my new novel, which features Judy in a World War Two adventure in France in the year 1943, when Judy was twenty-one. I've incorporated many of Judy's real-life friends in this book, including Roger Edens, Johnny Mercer and Joseph Mankiewicz. It's called Operation Ruby Slipper, and I'm grateful for The Judy Society's help in placing the manuscript.

- Judy as a woman

Judy, unfortunately, was kept from acting like a woman by her compulsions, which could override many aspects of her femininity, like tenderness. She was able to retain her maternal instincts – sporadically, but her Ritalin-induced, fragmented attention militated against the behavior we usually call Womanly. Sorry if this sounds harsh, but as Lenny Bruce says, the truth is what is. But she was always able to act womanly when performing.

- Judy as a star

It's there on the recordings and in the films for all to experience. She will live forever.

You wrote the song "I'd Like to Hate Myself in the Morning" for Judy, and she performed it a few times in late 1968, early 1969. There is mischievousness to the song that suits her very well. Could you tell us about how the song came about?

Misconception here. I had the song before I met Judy, and its 'mischievous' attitude is what appealed to her. She asked to learn it the very next day. She recognized I was not one of her 'heavy furniture' people and was willing to join her in racy repartee. I also took an obvious delight in her story-telling. The song 'dictated' itself to me when I got the idea of celebrating excess. Sometimes you get lucky, and originality of expression simply flows; sometimes you have to work like a demon to achieve it.

Could you tell us about who John Meyer is, what his interests are, and what he has done post-Judy Garland? What are you working on now?

I truly believe I was put on this earth to deliver entertainment. My passion is the musical theater, and outside of my experience with Judy, my greatest thrill was hearing the audience at the tiny Jermyn Street Theatre in London respond to my film-noir musical, *The Betrayal of Nora Blake* in 1998. I wrote a TV episode of the *Amazing Stories* series for Steven Spielberg in which George Gershwin returns from the dead to help a young composer. I recently released a CD of my songs (including Judy's rendition of Hate Myself) now available at **www.cdbaby.com**. This album also features vocals by Margaret Whiting and Janis Siegel, of the Manhattan Transfer. It's called *Bringin' Out the Beast*. Currently, I have another musical thriller in the works, titled Zazou. If any of your readers are based in London, ask them to contact me! I'm also working on the novel *Operation Ruby Slipper*, of which the downloadable edition will be out on August 15, 2011. As I mentioned, I imagine a fictional adventure for the twenty-one year old Judy, putting her life in danger in Europe to help the Allied war effort. I'm married to a gifted and exciting woman named Suzanne. I love Burgundy wine, both red and white. And I hate long walks on the beach.

Immediately following Judy's death, what were your emotions?

I was shocked but not surprised. She'd lived on the edge for so long, taking dangerous risks with her life; it had to catch up with her. I'm impatient with people who approach me with a somber, Heavy Furniture shake-of-the-head: Poor Judy, what a tragedy. Yes, the arc of her life can be seen as tragic, but on a day-to-day basis she made sure she drew to herself great bushels of music, laughter and affection. Read *Heartbreaker:* she was mischievous, provocative and funny.

What made Judy great?

You can list the elements: her talent, her intelligence, her intuition, her unique sound, her vulnerability. Noel Coward called it star quality. How to put it in words? Goethe called the architecture of Chartres cathedral frozen music. Can we be that brilliant? See if you can come up with an equivalent phrase for Judy.

end

After doing some wonderful interviews, a few people suggested that I be "interviewed" by the readers. I posted a form online and invited everyone to ask away! Some questions were thought provoking, some were just good fun. They were all a joy to answer. Hopefully my answers give some insight into my approach to running **The Judy Room** site and blog. Plus I hope they give some insight into me as a person and what I've learned from navigating the online world of Judy "fandom" over the past 18 years. Questions that were similar to each other were lumped together. Only a few were not included as they were completely off topic (but colorful, nonetheless).

How did your interest in Judy first begin?

I was born towards the end of the Baby Boomer generation. Like every kid (and most adults) of that era, I anticipated the annual showings of *The Wizard of Oz*. They were a big deal. Every kid in school would talk about it for weeks prior. My interest in Judy herself began after I bought the MGM Records soundtrack to the film. I was about 8 or so. I loved Judy's voice, so I purchased the first Judy Garland album I saw. It happened to be a compilation of her Capitol recordings. The cover intrigued me because it featured the mature Garland, who was new to me. The difference in her voice from Oz to this new album, and the power she had seemed to attain, transfixed me. From then on, I would buy any Garland album I could find. To this day there are still certain recordings that never fail to send shivers up my spine.

The Judy Room was established in 1999. Could you describe how and why it began? And how has it evolved over the years?

Around 1996 or 97, the big thing with everyone getting online was photo sharing with family and friends. People encouraged me to share photos of my actual "Judy Room" online, and create one of those things called "websites." Originally Jim Johnson at The *Judy Garland Database* shared my photos. I then looked into building my own site, and used one of the online services that allowed you to upload pages and images. This was before web authoring programs like Dreamweaver came along. Only PageMill was out there, and it was bad. So, I learned how to code the old fashioned (and hard) way. I also learned by looking at what other people did with their sites, and how they did it. Slowly the site became more polished.

Originally the focus of the site, after the Judy Room photos, was the timeline section. I learned and used Excel at work, and loved the fact that it made data gathering and sorting so easy, and that one could save documents as web pages (something fairly new at the time). I have always had an interest in timelines and that type of data. I announced on *The Judy List* that I was creating the timelines and if anyone had anything they'd like to add to please let me know. Steve Jarrett, who runs the *Live Performances* site, was nice enough to respond right away. He told me via *The Judy List* to feel free to use the information he had in his timelines. I then went through every CD and book I had, plus the other websites, to add as much data as possible.

The timelines were the main focus of the site during the early years. Another early feature was photos from a few other fan collections, but that didn't pan out as much as I had hoped. The site began to go in a different direction, with the focus more and more on upcoming events, products and random items. Some ideas came and went, while others lasted. I

must mention that most people have been (and continue to be) quite helpful with feedback and constructive criticism. I'm very grateful for that.

In 2005 I instigated the creation of *The Judy Garland Online Discography*. The genesis was a Rhino Records section I had attempted to create that was nice but was one of those things that didn't pan out. I had really liked the discography that The Judy List's Mark Harris created with "Little Girl Lost" author Al DiOrio. But I wanted more details and data, similar to the timeline information. That discography had been offline for several years when I got the idea to create a new, more detailed discography. With the help of many people out there, *The Discography* grew to become the cornerstone of the site that it is to-day.



Lately I've been working on trying to get the film-ography section completed, but *The Discography* is still my main priority. And my passion, because that's what I've always been interested in from the very beginning when I first discovered Judy. So it's only natural that I would gravitate towards that. The focus of *The Discography* has been the original and reissue vinyl releases. That decision was made because Jim Johnson's Database already had (and still has) the most complete Garland CD listing online. *The Judy Garland Online Discography* includes the major CD releases, but it's pointless to reinvent the data already so well presented at The JG Database. I have a feeling that *The Discography* will eventually be its own site, or overtake the rest of *The Judy Room*. Time will tell.

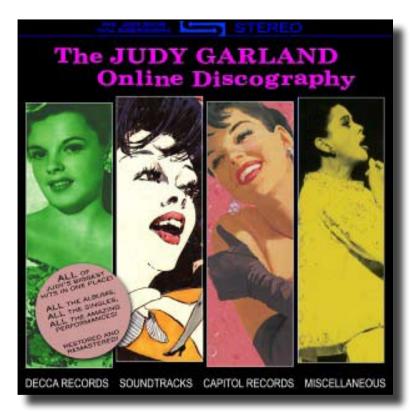
The news blog is the most recent development. It wasn't created for me to be "a blogger" and post inane things every 10 minutes, or to be a new discussion forum. I created it to replace the clunky "news" page and email newsletter at *The Judy Room*. Both of those had their day, but it is much easier to use the blog format to share news and information. The beauty of it is that it automatically updates all the social networking sites, and sends notices to everyone who's an email subscriber. It saves a ton of time in that I don't have to create multiple notices in multiple formats to get information out there. Plus it allows me to easily cover all the "big" Garland-related news, devoid of any bias. In other words, regardless of any personal feelings about the parties involved, I always promote and support all the major Garland releases. I think we all should.

That's basically how the site has evolved thus far. I didn't think it would last this long, but I'm glad it has. It's a fun hobby, I enjoy running it, and I'm especially thrilled that other people enjoy it too. As if that's not enough, it's also blessed me with wonderful new friendships.

Since you are a computer programmer by profession, what are the technical chal-

lenges in realizing *The Judy Room*, the *Discography*, and the *News Page*?

Actually, I'm not a computer programmer by profession. Web design is completely different than computer programming. I just wanted to clarify that. That being said, working on the sites is a hobby for me that I do in my spare time. That's why there are periods of silence followed by periods of activity. One of the main challenges is finding the time to devote to it. I have a lot of other interests and activities that aren't Judy-related at all, plus a vibrant family and social life, so I have to budget my time. The other challenge is in the design and execution. That would be the technical challenge you asked about: Ensuring that videos and photos and the overall design render properly in all browsers and mobile devices. The online landscape is light years away from what it was



when I started the site in 1999. I've had to go back and re-design pages and/or re-code them so they work on things like smart phones and the various tablets out there. That takes time, and can be challenging to code and test. But I enjoy doing it, even if at times it gets a bit frustrating. Frustrating for me because I want everything to be perfect, and sometimes it isn't!

How many hours per week do you dedicate to keeping your various Garland websites running?

Too many! Seriously, it varies. Some weeks I don't do much at all, other weeks I'll spend a whole weekend's worth of time or more. It all depends on what else is going on in my life. Tinkering with it is a good stress release. If I had to pick a weekly average, I'd say 16+hours. For clarification, I only have one website and one blog devoted to Judy.

As I have used the *The Judy Garland Online Discography* on countless occasions to catalogue my Judy CD/MP3 collection, I have always wondered how exactly you have been able to create such an extensive and all encompassing site (that and the Judy Room). I have not seen anything else like it online, and that is inclusive of most corporate set-ups? Where on earth do you find the time?

Thank you! For the answer, see the two questions above.

Could you tell us a little about the upcoming JSP set, *Judy Garland – The Carnegie Hall Concert*, for which you wrote the liner notes?

The upcoming JSP set is the premiere release of the album on CD. It's hard to believe, but the original album has never been available on CD. The complete concert has, which is wonderful as it includes all of Judy's talking to the audience. These "dialog" bits were left out of the original album due to the time constraints of 12" records. But for several generations of Garland fans, the original album is what they (we) grew up with. If you've never listened to the album version, you have a real treat in store. It's a singular, thrilling aural experience that is missing from the complete version, as much as I love that one too. For fans who grew up with only the album this release will be a chance to revisit that listening experience, without wearing out yet another LP! I see this release as bringing the recording back full circle, a great addition to any Garland CD collection and the perfect companion to the complete version.

In that you live in San Francisco, what in 2011 does Judy Garland mean to people there today?

I haven't taken notice of any particular mass attitude or anything. The Bay Area is huge, and naturally there are many Garland fans here. There are quite a few theaters in the Bay Area that cater to the classic Hollywood crowd. They almost always have Garland films on their programs. Because we have a huge gay population and of course, The Castro, I would guess that people are probably more aware of Judy in general than in the more rural areas.

Recently a local female impersonator lip-synced the entire Carnegie Hall album in tribute of the concert's 50th anniversary. I wasn't able to go, but from all accounts she did a great job and it was a big success. So there's obviously an audience for Judy. Likewise, local impresario and event planner Marc Huestis has done several Garland themed events over the years. They always fill the huge Castro Theater and are done with great respect. So again, there's an audience.

It used to be that the large urban areas like New York, Los Angeles, Chicago and San Fran were the only places to find "rare" Garland photos or other collectibles. That's changed in the past 15 years or so, thanks to the Internet. For example, photos that we used to pay \$20+ in some memorabilia shop can now be found on eBay for only \$5. I think that's wonderful. The fun of "the hunt" is partly gone, but the days of relying on trips to the big cities or someone to publish a new book just to get new Garland information and product are gone. Now anyone living anywhere who has an Internet connection has access to so much more information about Garland than ever before. Who can find fault in that?

What does Judy Garland mean to you?

I see her as the epitome of what an "entertainer" should be, and what one can achieve when given a talent that is genius. When people ask me "What is it about her that attracts you?" I always respond with "It's her voice." That's what first hooked me, and that's what still gets me. I love to hear her sing. I also love to watch her perform, of course, because with Judy it's not always just the aural. She was the total package. You can take away all the trappings, the collectibles and all that other stuff. Just let me keep the performances, in whatever the latest media format is. Her performances are her greatest legacy.

How do you account for the fact that many of the Garland internet sites last a while then fade away?

I would guess that some of it is luck. I also think that some of it has to do with design and providing something that people would be interested in. I think that people create sites out of their excitement and passion for Judy, only to find it's more work and more time consuming than they thought, so the site just sits there, unfinished. That's not a bad thing. We've all tried projects we thought would be fun, or something we'd want to do, only to realize that the project is more than we bargained for, or we simply don't enjoy it. For me, it's a hobby that I enjoy. If I didn't enjoy working on it, The Judy Room wouldn't be here today.

I support and welcome new Garland-related sites too. I love seeing the various designs and ideas that people come up with. I don't understand the odd competitiveness that certain folks seem to want to make everything into. The whole "my site is better/bigger than yours" mentality is silly, and counter productive. The Internet is more than big enough for all of us to play in, and each site usually has something unique to offer. Someone posted on Facebook that a new site is coming in 2012 called "Planet Judy" which they're promoting as having the most complete filmography and discography on the web. I look forward to its launch.

What is your favorite Garland film and song?

The movie version of "Over the Rainbow" will always be my favorite. After that, it depends on my mood. Sometimes I gravitate towards young Judy, then at other times it's concert Judy, then Capitol Records Judy, and so on. She gave us so much variety, there's always a Judy song for every occasion. I like to joke "She's EVERYwhere..."

For film, that's tough. Of course, Oz and A Star is Born and Meet Me In St. Louis are at the top of the list. But so is her usually overlooked performance in For Me And My Gal. I also enjoy Summer Stock, Girl Crazy, The Clock, In The Good Old Summertime, Everybody Sing, and her guest appearance in Till The Clouds Roll By.

You didn't ask, but to balance it out I'd say my least favorite Garland film would be A Child Is Waiting. For least favorite song, I would go with "Come Rain Or Come Shine."

What is your favorite Judy film, song, and outfit?

The first part of this question is covered above. My favorites outfits would be the costumes in *Meet Me In St. Louis*, her "Who" dress, the "Get Happy" costume, the "Melancholy Baby" costume from *A Star is Born*, and her Carnegie Hall outfit. And yes, I even like that gaudy bedazzled pantsuit from *Valley of the Dolls*.

Is there something big being planned in celebration of Judy's 90th birthday next year? I'm hearing rumors about Liza and Lorna putting a concert together at either the Palace or Carnegie Hall with some a-list acts and I'm also hearing that there's going to be a major book released by Barry Paris (who did the definitive bios on Garbo, Audrey Hepburn, and Louise Brooks) are these rumors true?

I don't know what Barry Paris has planned. I haven't heard anything, nor have I read any of his books. If he does release a Judy book I'll read it. I read every book about Judy that's published. I feel that's the only way to get a truly balanced perspective on what we think she was like. I say "think" because as fans I don't believe any of us will ever know the real Judy nor should we. It's my opinion that only those closest to her like her children, siblings, or her late husbands – and maybe someone like Roger Edens – knew the "real" Judy.

Nothing is planned for Liza and Lorna at this time. Those are just rumors. That could change tomorrow or even next year, but at this time (July 2011) nothing like you asked about is planned.

Is there a rendition of Judy Garland's "Over the Rainbow" of Oscar night 1940?

No, that version has not survived.

When did you become a fan of Judy, and how big is your Judy collection?

The first half of your questions is covered above. My collection isn't very big at all. My interests have been on Garland performances, so it consists mostly of albums, CDs, videos, DVDs – all manner of media. Plus random other collectibles. Oh yeah, a lot of reference books! It's peanuts when compared to the amazing collections others have amassed.

I know Judy was broke and deeply in debt when she died. I was wondering what her estate might be worth today?

I have no idea, but Lorna Luft would know – she controls "The Heirs Trust." Ask her.

Did Judy and John F. Kennedy ever have a relationship? It's been hinted at in many JFK bios that they had a fling before JFK entered the armed forces (that would make it before Judy's marriage to David Rose).

Not to my knowledge, aside from their well known friendship. Anything beyond that is just more rumor mongering. It's my belief that she admired and loved Kennedy as a friend, and I'm sure that as a woman she probably thought he was handsome and may have had a normal woman's attraction to him (who wouldn't?), but I've never read or heard anything that would make me believe their relationship went any further than friendship.

Was Judy supposed reprise her role as Dorothy (voice over) in *Journey Back to Oz*? What happened?

No, she was never attached to the project aside from being Liza Minnelli's mother.

There's a disturbing scene in Mario Puzo's novel 'The Godfather' that was allegedly based on an incident that happened to Judy. Can you tell us more about that?

I haven't read the novel, so I don't know what disturbing scene you're referring to. I haven't seen any of *The Godfather* films for about six years or so. I don't recall anything in the films that I thought was related to Judy. But you've piqued my interest.

What was Judy's opinion on rock n roll and R&B? I know that Johnny Rivers appeared on one of her Hollywood Palace guest hosting stints, The Supremes opened for her at the Houston Astrodome, and there's accounts of her meeting Elvis, The Beatles, The Rolling Stones, Sonny & Cher, Aretha Franklin, Smokey Robinson, Brenda Lee, Stevie Wonder, Connie Francis, and Dusty Springfield among others.

I never knew Judy personally so I would never claim to know what her opinion would have been on any subject, unless she stated so for the record. By all reports she loved talent of all kinds so I would assume that she probably enjoyed the music of everyone you listed.



What about Judy keeps you inspired?

I guess it would be her performances. Like revisiting a great film, I never tire of them. Whether they be on film or TV or audio. It seems that every year or so, something new is released, so that keeps things fresh. Usually it's a newly discovered recording or previously unreleased material of some kind. The periodic books and tributes, like the festivals in New York going on right now, keep things fresh as well.

Out of all the Judy projects that you have been involved in, or have witnessed over the years, which has been the most rewarding for you, and why?

The Discography. That has been (and continues to be) a real labor of love. I've always gravitated to Judy's recordings because when I was growing up, especially when we lived over-

seas, they were all that were available to me. To be able to pay tribute to her recordings by creating the discography, and the friendships with the many people who have contributed to it, has made it the most rewarding. That and the fact that in doing so I've learned so much more than I thought I would about her recordings and the history of the music business.

Equally as rewarding was my work with the owners of the lost Decca recordings. When I confirmed that what they had was real, I urged them to transfer the recordings to digital

ASAP. I had visions, after all these years, of someone dropping the very fragile discs. The two recordings were so historically important I offered to fly down to the Los Angeles area and take care of the transfer myself. I'm glad that everything worked out in the end, and that they've finally been shared with the public.

If you were going to introduce Judy Garland to someone who didn't know her, what would you show them or have them listen to?

For films, I'd show them For Me And My Gal first. She does it all in that film in a way that makes one marvel that she was that good at that young of an age. A Star is Born is great for that too, but it's a bit long for a lot of people as an introductory film. I'd probably go with Meet Me In



St. Louis as a close second. For recordings, I'd start with Carnegie Hall, then play the early stuff like the 1935 Decca tests simply to show how her talent was God given.

Which era of Garland is your favorite?

1922 – 1969. Seriously, probably her MGM era as that's what I grew up with. The fact that I love classic musicals in general is a factor in that. I really enjoy her Decca records and radio performances recordings from her early years. Another favorite era would be her Capitol studio recordings, if they can be considered an "era."

Have you ever thought about writing a book about Garland?

No. But I've always thought a "Judy at MGM" book done in the same manner as Hugh Fordin's still amazing book on The Freed Unit would be great. Fordin's book focuses on each film and tells the story of the Freed Unit through the story of the making of the unit's films, which IS the story. He doesn't go into too much about the rumors or dramas of the people involved unless it directly affected the making of a film, nor does he try to get into Freed's head or anything. I hope John Fricke's upcoming book about Judy's movie career accomplishes this. That would be nice.

What is your most prized Garland collectible?

The most prized possessions I have are things given to me in love and friendship, regardless of their monetary worth.

What Garland projects would you like to see happen?

The top of the list would be a complete Capitol CD boxed set (with alternates), followed by a complete MGM Soundtracks boxed set. I would want the MGM set to be just Judy's performances from the films, not the entire soundtracks. As extras, I would add the MGM Records versions (when different, which most of them were), plus all of the pre-recording sessions. Most of the pre-recording sessions are still only available on laser discs that have now been out of print for a good 15+ years. The folks at Screen Archives Entertainment recently released "The Belle of New York" on CD, indicating that perhaps they'll pick up where Rhino Records left off. One can hope. It's time that the soundtracks are remastered with today's technology, which is light years ahead of the remastering in the 1990's.

The proposed Anne Hathaway film project sounds promising. But only if they use Judy's voice and avoid some of the mistakes of the previous dramatizations. I think the problem in doing any dramatization of Judy's life is that it's too easy for filmmakers (especially these days) to focus on the sensationalistic aspects of her life. The general public's image of Judy is that of the "little girl lost." I don't know how many times friends and associates have said to me: "Oh, I love her voice, it's too bad what happened to her. What a shame." Fans know that's not the real story, but that's the general consensus outside of our "Judy Fandom." Having a name like Hathaway's attached to it will bring in a certain audience, but to keep the word-of-mouth going, I fear they'll fall back on the tabloid journalism/reality TV approach. I hope not. We'll see. Like all Garland projects, I prefer to experience them on my own before passing judgment. I can assume all I want, but until I see the final product, it's not my place to judge.

Speaking of which, I'd like to note that there are those out there who automatically oppose most new projects without experiencing them. Some even go on smear campaigns against projects they haven't seen, read, or heard. I find that incredibly narrow-minded, oppressive, and a form of censorship. Why not let people experience things on their own and make their own decisions? If I don't like something and you do, it's not fair of me to judge you for it. And vice versa. It's not my place to tell anyone what they should like or not like. All I can offer is my own opinion on something, but it's just that: my own opinion. We should all be free to make up our own minds about things without outside forces tainting our perspective in advance of that experience. Besides, if I took heed to every naysayer out there, I'd never experience anything!

The Garland fan community is a notoriously cantankerous bunch. Bitching and kvetching seem to be the rule of thumb. What is your relation with this group?

That's a loaded question! I find the whole world of "Garland Fandom" to be incredibly fascinating, sometimes frightening, but never dull! I try to stay away from this "bitching and kvetching" group as much as possible. Any fan base will have its good and bad witches, I suppose. Most of us fall somewhere in between. I'm told by those in the entertainment business that Judy Garland and Marilyn Monroe fans are considered to be the most emotional and volatile, and the worst to deal with. The general consensus was put to me as "Oh, so-and-so's one of those Garland nuts." I suppose it's because both icons had a certain vulnerability that attracts a particular type of fan. Now, not all the fans of these two icons are like

this, of course, but evidently a higher percentage is. Considering the things flung at me and said about me (or to me) over the years, I'm not surprised by this generalization.

Fortunately, this group is relatively small. Unfortunately, they're usually the most vocal and over the decades have created and fostered the attitude towards Garland fans noted above. It's been my experience that these people fit a particular profile. They're emotionally crippled, so to compensate they have a near-pathological need to create and instigate negativity ("drama" as most people call it) out of thin air. That lack of emotional stability is offset by their huge egos. This results in their deflection of any accountability for, or acknowledgement of, their actions. They have a pathological belief in their own lies and the skewed reality they've created for themselves. They're overly competitive and controlling to the point of being psychotically obsessive. It's also been my experience that a good ninety percent or more of them are over 50 years in age, live alone with their Judy Garland collections, have no spouses (significant others, lovers, whatever you want to call them) or real home life – outside of spending way too much time obsessing about their perceived Garland-related "issues." Any face-to-face socializing is almost always Garland-related. It's fascinating to observe.

As we all know, people say and do things online that they would never say or do in person. That's one of the negative things about the Internet. My own relationship with "this group" has been at times quite volatile, to say the least. That's because when these people have targeted me, out of my own stubbornness I've fed their "medicine" right back to them. They don't like that. These people have only said or done these things online, of course. I don't know them personally, so it doesn't really affect me aside from being an annoyance or irritating. It's like that saying "They don't pay my rent." And that's true – if we worry too much about what people say or think about us, we won't get anywhere. I had to learn that the hard way. I've been sucked into their "Garland drama" a few times, but I have finally realized that people will say and do whatever they want and it's pointless to worry about it. For the record: In spite of the amount of attention these people have showered on me, any drama I've been involved in has been a result of their instigation. Not the other way around.

Having a popular website naturally makes me a target. But in the end their "bitching and kvetching" doesn't hinder my enjoyment of Judy's performances. When I pop in a Garland album or movie, what someone thinks about it – or says I should/should not like about it – disappears. It's just me enjoying Judy's talents. That's what it should be about anyway, for any fan. The endless debates over endless minutia mean nothing to me when I'm enjoying her performances. I think people take a lot of this fan stuff way too seriously. The passion and excitement that people have towards Garland is wonderful, but when it turns into harassment or overtakes one's life, then it's gone too far. I can now appreciate why Jim Johnson, webmaster of the wonderful Judy Garland Database, has completely withdrawn from any contact with the "Garland Fandom." He said that he was tired of people always trying to put him in the middle of the latest drama simply because he ran a popular website. It gives credence to the saying "one bad apple can spoil the whole bunch."

Another "Garland Fandom" fascination for me is the phenomenon of the generational differences in attitudes and behaviors. Whenever anyone has been overly competitive with that whole "my Garland collection is bigger than yours" attitude, or the bizarre ownership issues

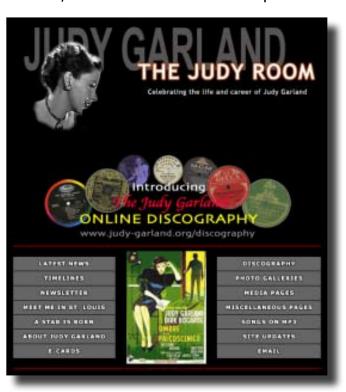
they have with things like newspaper clippings published before they were born, they've always been a Baby Boomer. It's the profile I noted above. That generation of Garland "fans" are also notorious for their dealings with each other. Theft, deceit, all kinds of crazy things. For example, one person of this group actually admitted to me that he purposely alters press releases sent to him so he can monitor where they show up on the web, and then go after those people for copying "his" text. And the press releases aren't even his to begin with! As Kathy Griffin would say: "Cuckoo!" I wish I had the time to monitor where things show up on the web, I certainly wouldn't spend it doing that! Not all Baby Boomer's are like this of course, but if anyone IS acting in this manner you can bet that more likely than not they fit this profile.

On the bright side, since the Internet opened up the playing field the younger generations don't

usually fit that same profile. They're not concerned with vainly attempting to control the flow of information. They know that once something is online, that's it. But (most of) the Baby Boomer gang still don't get it. They still have hissy fits whenever they perceive a threat to their self-proclaimed ownership of something as mundane as a photo. My attitude is: If you don't want people sharing "your" item online, don't post it. I used to put a Judy Room watermark on photos (some are still there), but I finally realized that it doesn't matter. Why should I care if someone shares a photo from The Judy Room? I didn't create that photo (only the original site graphics). I probably bought it on eBay. Besides, that's why it's on the site to begin with – to share!

The social networking sites have been a major factor in this generational shift. People copy and share things all the time, from a variety of sources, and within seconds. Never have I ever heard any of the social networking generation say things like "how dare you share what I shared – that's MINE!" Why? I think it's because they all share with each other all the time and grew-up in that environment. I love going to someone's Facebook page and seeing the photos they're sharing. No egos, no weird ownership issues. Just information sharing. It's wonderful.

Now that I've said more than enough about the "bitching and kvetching" crowd and my nutty experiences with them – I want to point out and stress that thankfully these experiences have been in the minority. Sure, the online shenanigans make for great copy, but in reality the majority of Garland fans that I have met online or in person have been wonderful, easy going, pleasant people. I enjoy our emails and conversations, meeting for coffee, discussing a mutual excitement over some new Garland related project. For that, I'm thankful.



The Judy Room and The Judy Garland Message Board were sister sites until 2010. What happened?

According to board's new URL, we're still sister sites. It's a long story, with most of the themes covered in the "group" question above. Suffice it to say we experienced a mutual failure to communicate.

Scott, do any other pre-recordings exist from *Annie Get Your Gun*, other than what's already been released? I've always wondered why the tempo of "You Can't Get a Man with a Gun" is slower than usual. It seems like Judy is holding herself back from ripping into it. Someone suggested to me that other versions exist, but they were deemed inferior and will probably never see the light of day. Is this true?

It's possible. However, given the MGM pre-recordings that have already been released on CD, DVD, and laser, I can't see any reason for the producers of those projects to hold back, especially if it's a significantly different version. Look at the various pre-recordings released from *The Pirate*. Some of those are pretty sub-par, but they're historically important. Besides, if an alternate version was done that was that different, it would have seen the light of day by now. I would love to be proven wrong.

Why wasn't Judy loaned out to rival studios during the peak of her film career (I'm not counting Pigskin Parade)? MGM loaned out Clark Gable, Myrna Loy, Lena Horne, Jean Harlow, Gene Kelly, Spencer Tracy, Rosalind Russell, Lana Turner, Van Johnson, Maureen O'Sullivan, June Allyson, Hedy Lamarr, Janet Leigh and Robert Montgomery to other studios during their golden years, and I'm just thinking about how she might have done if she had filmed a picture at Paramount, Warner Brothers pre ASIB, Fox, Columbia, etc.



In the early-to-mid 1940's Judy was

simply too busy. Musical films took longer to make and were more expensive to make than a basic drama or romantic comedy. MGM wasn't about to give up one of their biggest stars for that amount of time. It was more lucrative to MGM to loan out someone like Myrna Loy for a few weeks, at a high price, than to loan out Judy Garland for a solid six to eight weeks (or possibly more). By the late 40's not only was Judy MGM's biggest female star, she also wasn't making as many films for a variety of reasons, mostly personal. Her contract by that time called for her to give the studio two films a year, and getting that out of her became a struggle. No way was MGM going to loan her out. They

wanted their money's worth!

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The Judy Room 2011 Year in Review

Do you have any information about a more comprehensive release of Judy's radio work on CD? And why it is taking so long to get to the public. I have done research, as many others have, on the Jackie Oakie Show and Bob Hope Pepsodent Show. The Library of Congress hold much radio material. But I just get any answer about release dates.

Nothing I know of is planned at this time. With the CD market going down the tubes as the digital download market continues to dominate, comprehensive CD sets of niche markets are less likely to be released. They're just not lucrative to the labels. However, there are still small companies out there who continue to release to the niche markets, like Sepia Records and Screen Archives Entertainment. Many of the overseas labels have been releasing CDs that may never be released by the "major" labels. Getting access to recordings from the Library of Congress, paying for their use plus the costs of the production, is a completely different story. I don't have much hope for a big new set of radio performances anytime soon, if at all. The most recent release was the JSP "Lost Tracks" set. The Smithsonian put out a nice set of complete Garland radio shows in 2005. In 2008 Freméaux & Associés put out a nice set as well. *The Judy Garland Online Discography* has information about these and other radio related CD releases.

In regards to Judy Garland's controversial Australian tour of 1964, would you agree that this watershed period in her life has been scantly, inaccurately and appallingly reported in every biography of Judy Garland thus far? Also, do you think that her journey to "OZ" warrants its own specific and detailed treatment in the form of a book, documentary or feature film? Frank Sinatra has been afforded the honor of a film recapturing his controversial time in "OZ" – "The Night We Called it a Day." There are many questions that remain unanswered. Check out his memoir – the Garland section reads like Mel Torme's or Torment (The Velvet Smogs) cash in. For the record I am an Australian and ardent lover of all things Garlandia. But really I just love her – warts and all. Thank you for your brilliant honoring of her in her entirety.

I have not read Miller's account. I do find it interesting how people who have spent a relatively small amount of time with her are so quick to pass judgment or write about her with some sort of authority. I'm no expert about this time in Judy's life, but what I gather from all of the books and other accounts, the lasting legacy of the tour is much more salacious than what really happened. I don't think a documentary about it would be lucrative to any film company, so I doubt that would happen. As with my note above about dramatizations of Judy's life, I think a film about this period would probably focus more on the tabloid aspect, rather than the complete truth. I love Judy "warts and all" too. I think it's a disservice to her memory and legacy to never admit that she had human frailties just like the rest of us. Too many people out there put her so high on a pedestal that their image of her is false and something she could never live up to.

If cost wasn't a question - what Garland item would you most like to own personally?

The Ruby Slippers, most definitely.





INTERVIEW WITH HUGH FORDIN September 1, 2011

Hugh Fordin is the author of *Getting to Know Him: A Biography of Oscar Hammerstein; Jerome Kern: The Man and his Music*; and *The World of Entertainment: Hollywood's Greatest Musicals* (now titled *MGM's Greatest Musicals*) about the Arthur Freed Unit at MGM. Originally published in 1975, the book details the formation of the now legendary unit and the making of all of its (Freed's) films, providing facts and information you won't find anywhere else. Fordin has been a producer in both theater and film, including producing Edith Piaf's final concert tour in 1962-63. As head of casting for David Merrick, he was involved in the making of *M*A*S*H*, Hello, Dolly!, and Play It Again, Sam. He is currently president of DRG Records, bringing us great Garland releases including: Judy & Liza: Live! At the London Palladium (CD 2010); The Garland Touch (CD 2009); Garland at the Grove (CD 2008); The Letter (CD 2007); Cut! Outtakes from Hollywood's Greatest Musicals (1970's 3 LP series); and The Beginning (1979 LP). Thank you Hugh for taking the time to answer our questions, and a special thank you for bringing us such amazing Garland related releases over the years!

[JudyGarlandNews.com]

The World of Entertainment: Hollywood's Greatest Musicals is, to this day, the prime reference on the Freed Unit and the MGM musical. It provides wonderful details. What was the impetus for the decision to do such a book? And has your perspective changed any since writing it?

[Hugh Fordin]

My friendship with Roger Edens, and in some way with Kay Thompson, came at a fortuitous time. I had promised Roger that I would do it (during our working together on Hello, Dolly!); and I began working with Kay on a possible TV special for Alexis Smith in 1975 (during Ms. Smith's starring in the Broadway hit music, Follies). It was Kay who furnished Arthur Freed's phone number in Bel Air, California.

My perspective hasn't diminished or changed. What I was surprised at is that there is an enormous amount of interest since my book was first published.

Have you thought of creating a revised edition?

I have thought from time to time on a revised edition (and there exists about 200 pages that I needed to cut from the original book that could be reedited and inserted).

Are there any stories involving Garland that you did not recount in your book?

When I interviewed Kay for my book, she told me how she intended opening her book. This would be a sort of dedication:

Look Magazine wanted to do an interview with Jane Powell. Howard Strickling, the head of publicity at M-G-M (and the one person responsible for saving the personal lives of all Metro actors, directors and producers), instructed one of his associates, Ann Straus, to accompany the Look reporter to Jane's house.

"Well, Jane" the reporter continued, trying to get Jane to talk, "tell us, do you think Judy sings sharp? Or flat?"

"Sharp," came Jane's answer. And nothing more.

"Tell us, Jane," the reporter prodded.

"Yes" came Jane.

"Tell us about Lily Pons. Does she sing sharp or flat?"

"Flat" was Jane's simple reply.

And that was it. The reporter left with Ms Straus and said she'd have to make up the interview. When the article was published, Judy happened to read it and a call was placed from Evansview Drive (Judy and Vincente's home) to Howard Strickling.

"Howard," Judy began, "how dare you, why I'm going to blow up that damn Thalberg building with you in it! What's that Powell broad up to?!!!"

Strickling immediately put in a call to Jane Powell.

"Jane," Howard began, "Judy is very upset with your comments about her in Look Magazine. I think you'll have to write her an apology."

"Yes," Jane replied.

And so Jane went over to her writing desk and got a piece of stationery with Lassie in the upper left hand corner, and with her perfect Dr. Palmer handwriting, wrote: "Dear Judy,

I'm so sorry about the recent article in Look Magazine. I hope it will not happen again."

Jane Powell

There have been conflicting stories about Arthur Freed and what type of person he was to work with. When you met with Freed for your book, what was your take? Were there any insights or anecdotes that he told you that at the time you could not include in the book?

First of all, I would like to set the record straight. Arthur Freed was born with the name Arthur Freed. It was Kevin Brownlow, I believe, that misread his resume and stated that he was born Arthur Grossman. His mother's maiden name was Grossman and on his resume his mother is listed (née Grossman). Freed was a fantastic man who I'm sure ruffled many people who were not on his wave length. Meaning they weren't as bright or as professional. I found him like an adopted father. He began, as a matter of fact, interviewing me about David Merrick, the Broadway producer. He knew that I had worked for Merrick for several years, and he wanted to know a lot about him as a person. When we began working on the interviews on tape he remarked that he wanted me to see his "kids." I knew he had a daughter, but I didn't know about any other children. When I asked him about what he meant, he said "I mean Gene and Vincente and Fred and others." I said, "Mr. Freed, it's one thing that I was lucky enough to get you to agree to a book, but I'm not about to just pick up the phone and call them for an interview." He said not to worry and that he would handle it. The following week, at a lunch at the Friar's Club, he said to go ahead and call, and he handed me all their phone numbers. At the top of the list was Fred Astaire. I grabbed for a cigarette (I was smoking 40 odd years ago) and I called him. Astaire got right on the phone and told me to drive over to his house. I told him that I would do so after two days or homework (I wanted to be sure of what I would ask him). I should also let your readers know that 50% of what I was able to assemble for my book was contained in Freed's archives that he had gifted USC Special Collections. The scripts, budgets, memos, letters, stills, pre-recordings and sketches, etc. were all there.

Continued on Next Page

And each in its own box.

INTERVIEW WITH HUGH FORDIN September 1, 2011

Most of the time, Garland worked in the framework of the Freed Unit, which influenced the esthetic and making of her movies. How, on the other hand, did Judy influence the Freed Unit and the films she made at MGM?

Judy's influence on the Freed Unit came by way of her extremely close association with Roger Edens. Edens pushed Garland into The Harvey Girls when she would have wanted to be in Yolanda and the Thief. Meet Me in St. Louis was always to be a Garland picture. When Freed read Sally Benson's short story in The New Yorker magazine, he thought it would be perfect for Garland.

The Cut! Outtakes from Hollywood's Greatest Musicals trilogy of LPs was the public's introduction to the wealth of outtakes from movie musicals. Can you tell us how the project came about, and where the source materials came from?

The Outtake series came about when I discovered all these lost treasures in Freed's archives. They were on 80 rpm acetate discs (this higher speed was used in order to uncover pirates that would get their hands on these discs and play them on the radio in advance of the films release).

Has DRG Records ever thought of revisiting the outtakes albums for CD in expanded and remastered format?

The CD release alas can't ever happen as the rights belong to M-G-M and they've used many of these tracks in the That's Entertainment film series.

One of your most recent releases is the CD of *Judy Garland and Liza Minnelli at the London Palladium in 1964*. You are no doubt aware of the brouhaha over this disc, and the failed efforts by Scott Schechter to get it released integrally. How did you make the decision to release it in a somewhat expanded version, although not integrally?

The release of Judy/Liza at the Palladium came from the Garland estate. They were very impressed with my release of *The Garland Touch* and offered me the Palladium project and told Capitol to do so as well.

Are there any CD projects involving Garland that DRG might consider in the future? Would you ever consider a high resolution SACD release of *Judy at Carnegie Hall*?

There are no future releases of Garland on DRG. I believe Capitol (US) would be doing any if there ever came to that.

DRG has reissued a good number of Judy Garland recordings over the years. How do you choose which to release? And how are sales compared to other DRG releases? Is Garland commercially viable in the 21st century?

The previous DRG releases were all of my taste and choice. The commercial value of Garland in the 21st century is somewhat of a battle considering the limitations of so few retail outlets.

DRG is one of the long-standing labels interested in classic American popular music. How does your love of this music translate to the declining sales of CDs in general? Otherwise said, how hard is it for a label to stay in business in 2011?

It's very hard to stay up there with the majors, but I'm a fighter and will be around another 35 years.

Would you describe Judy as the "world's greatest entertainer?" If so, why? If not, why not?

I wouldn't say the Judy was the world's greatest entertainer. That's too sweeping a statement. Even though I was at that famed original Carnegie Hall concert sitting in F2 in the orchestra.

The ups and downs of Judy's life would seem to be the perfect stuff for a biopic. One – based on Gerald Clarke's biography – is currently in the works, but besides a couple of telefilms, none has yet made it to the screen. Why is that? Do you think her life might be too complicated to capture on screen?

Biopics are so hard to do and be great. La Vie En Rose was so flawed. It stayed too long on Piaf's early career and said nothing of her greatness during World War II and onward. And she wasn't a bitch as the film describes at the end. And "Non, je ne regrette rien" wasn't written just before she died either. It was written almost 10 years before. Yes, Piaf and Garland are two very complicated personalities. They are always subject to bad research.

You produced Edith Piaf's final tour in 1962-1963. Many people have compared Piaf to Garland. Would you?

Piaf and Garland, two totally different people. Piaf was a musician, meaning she could write songs and she befriended talented people like Charles Aznavour and Yves Montand, (they also became her lovers). Garland was known personally as a user of people and not one who gave much in return. But both ladies died about the same time in their lifetime.

Did you ever see Judy Garland in concert?

I answered that earlier. I was at her original Carnegie Hall concert, wow! I should also preface this by saying that I knew what I would be in for as I had seen her a few months back at the Olympia Theatre in Paris where she had done a sort of tryout. I'm sorry she didn't include "Bonjour Paris" at Carnegie Hall.

A Star is Born was Garland's first film after leaving MGM, and was quite different in style and content compared to what she had previously done. Could you tell us what you think of it and Garland's performance? How do you place it in the history of the musical?

I think A Star is Born is a masterpiece and Garland was cheated out of an Oscar!

INTERVIEW WITH HUGH FORDIN September 1, 2011

What do you think of Garland's last film, I Could Go on Singing?

I think her last film, *I Could Go on Singing*, has a pretentious story, and Bogarde is not believable as a doctor.

As a person who is so knowledgeable about the Hollywood musical, what do you think of the musicals being made today?

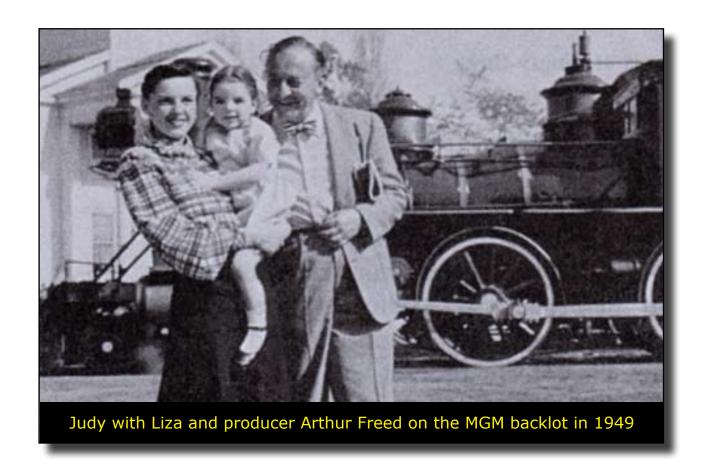
I'm not at all happy with the musicals of today. Keep the bloody camera on the person singing or dancing, and stay away from the commercial editing!

Are you surprised by the growing interest in Judy Garland and her body of work over the years?

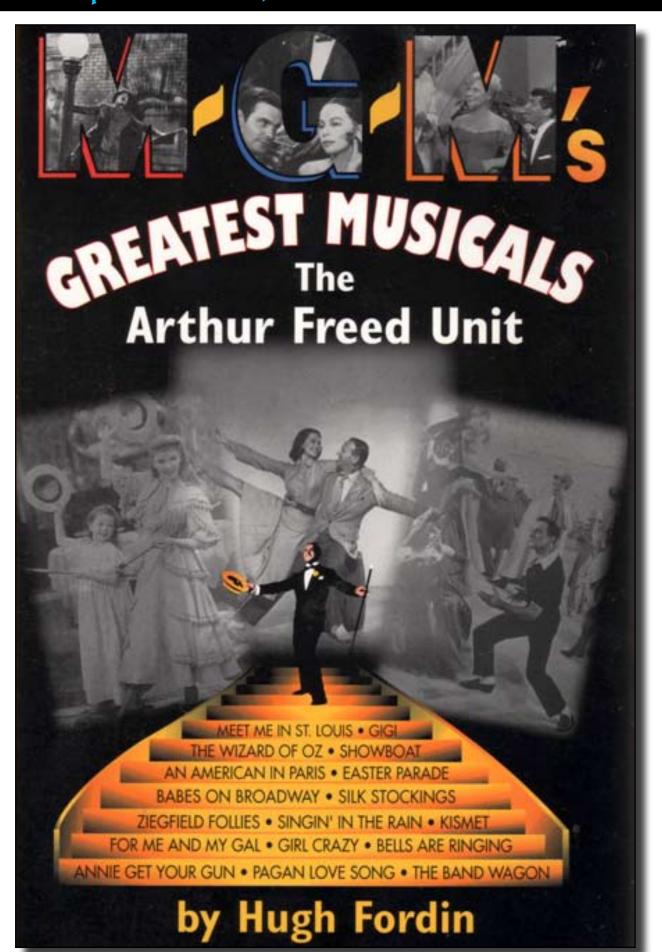
I'm not at all surprised by the growing interest in Garland and her body of work. People discovering her soon realize how great a talent she was.

In a word, who was Judy Garland?

In a word: Amazing!







COMING IN 2012

Not much has been announced on the horizon for 2012. What we do know is that the original LP version of "Judy at Carnegie Hall" will have its premiere CD release on February 6, 2012.

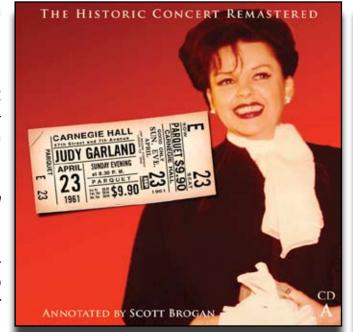
For details click on: The Judy Garland Online Discography.

Considering that we've been treated to a new Garland Blu-ray release in each of the past three years, 2012 should be no different. *Easter Parade* is probably next, or perhaps *The Harvey Girls*. Those two are usually part of the top five Garland films to get released first in each new format. A new, ultra-resolution high definition release of *The Pirate* would be a real treat, and a dream come true.

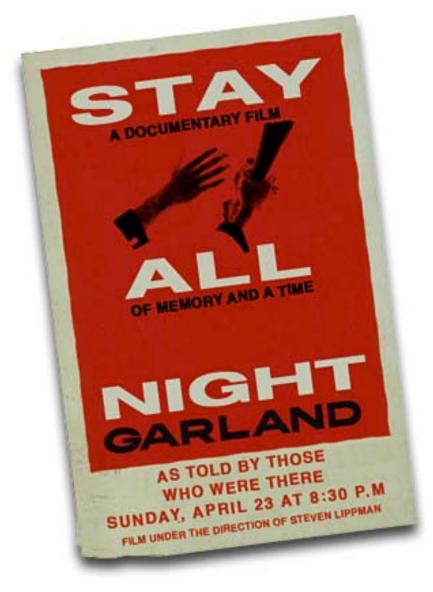
On standard DVD, there's only one last Garland film in the Warner Archive that hasn't been released: *Listen Darling*. That's a good bet for release in 2012.

Hopefully 2012 will bring us the release of director **Steve Lippman's** documentary about "Judy at Carnegie Hall" titled **Stay All Night**. The film has been in the works for a while and happily it's on the road to completion thanks in part to a successful online fundraising drive that enabled the fans to help out. For details about the documentary, click on: www.StayAllNightTheMovie.com.

You can still donate to help the project along at: www.kickstarter.com.







Per the filmmakers, the documentary will be told "from the perspective of those who were in the audience at Carnegie Hall to create a picture of that day and evening in Manhattan and the experience of what is often described as 'the greatest night in show business history.' The landmark concert is a prism through which the film reflects upon the powerful bond between Garland and her audience, her lasting influence, life in New York City, and the promise of a new era..."

Whatever else happens in 2012, you can bet that I'll report it at the JudyGarlandNews.com blog, the only place online to get all the major Garland news uncensored.



The Judy Room 2011 Year in Review





MISCELLANEOUS - WEBSITE STUFF

As expected, **The Judy Room** site isn't just **TheJudyRoom.com**. If you're looking for updates on the latest Judy Garland news, The Judy Room's sister site takes care of that: **JudyGarlandNews.com** This blog is easy to access and even easier to subcribe to so you can ensure you get the latest and greatest news.

Social Networking sites:

Facebook Page: Facebook.com/TheJudyRoom
Twitter Account: Twitter.com/#!/TheJudyRoom
YouTube Page: YouTube.com/TheJudyRoomVideos





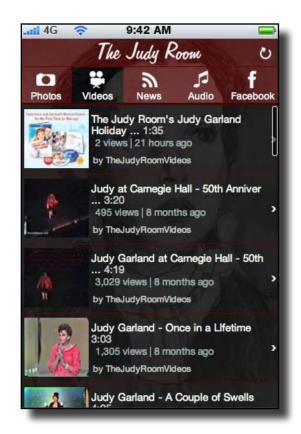
NEW! Finally, **The Judy Room is an app!** Simply go to your app store and type in "The Judy Room" or go to the links below. As of this printing, only the **Android version** is available. The iPhone and iPad versions have not been completed, but they will be soon. The process Apple has in place takes longer and is more complicated.





The app features videos from **The Judy Room's Video Page**, **Photo Galleries**, **MP3s**, and more! More will be added to the app as it evolves.

Please note that while I always want to provide everything for free, the apps are a one-time fee of 99 cents. The fee is required due to the high costs of creating the app and registering it with the different operating systems. It's the lowest fee available.







MISCELLANEOUS - WEBSITE ANALYTICS

Here are some site analytics for **The Judy Room** website (www.TheJudyRoom.com). This past year the amount of traffic to the site increased. As of December 29, 2011 the yearly total of site visits was over 100,000. That's a great number for a site that's not on the same level as big corporate sites and isn't promoted with paid ads.

TOP MOBILE DEVICES USED TO ACCESS THE SITE:

Apple iPhone Apple iPad

Apple iPod Touch

HTC ADR6300 Incredible

HTC EVO 4G Motorola DroidX

Samsung SCH-I500 Fascinate

Samsung Galaxy Tab

SonyEricsson LT15i Xperia Arc

RIM BlackBerry 8530 Curve

Motorola Xoom

Motorola Droid 2

Verizon Droid

HTC Desire

HTC Wildfire

Huawei U8230 T-Mobile Pulse

RIM BlackBerry 9700 Bold

HTC Desire HD

Samsung GT-I9000 Galaxy S

Samsung GT-I9100 Galaxy S II

LG LS670

Samsung GT-P1000 Galaxy Tab

T-Mobile myTouch4G

Fujitsu T-01C REGZA Phone T-01C

HTC ADR6350 Droid Incredible 2

Motorola DROID PRO Motorola MB860 Atrix

RIM BlackBerry 9300 Curve 3G

RIM BlackBerry 9550 Storm2

Samsung SGH-I997

SonyEricsson U1i Satio

HTC ADR6400L Thunderbolt 4G

HTC Desire ADR6200

HTC Espresso HTC Wildfire S

LG Ally

LG VM510 Rumor Touch

Logic PD LogicPD Zoom2 Barnes & Noble Nook Color

TOP BROWSERS:

Internet Explorer

Safari Firefox

Chrome

Android Browser

Mozilla Compatible Agent

Opera Opera Mini BlackBerry8530

RockMelt NetFront

IE with Chrome Frame

SeaMonkey BlackBerry9700

Mozilla Camino Playstation 3 Konqueror

Phantom.js bot
BlackBerry9300
BlackBerry9550
Yahoo! Slurp
BlackBerry9650
BlackBerry8520

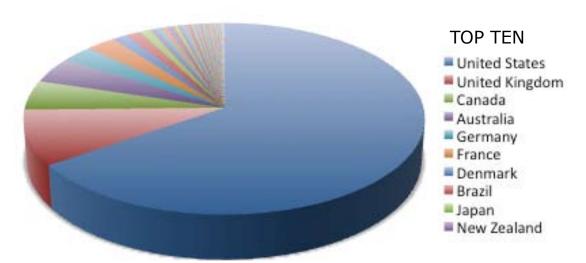
BlackBerry9530 BlackBerry9630

Empty

LGE-VM510 NetFront

cinda
Netscape
nook browser
Opera Mini 4
PagePeeker.com
SAMSUNG-GT-S5230

SITE VISITS BY COUNTRY



United States United Kingdom Canada

Australia Germany

France Denmark Brazil

Japan New Zealand South Korea

Spain Finland Russia

Netherlands Switzerland

Ireland Italy

Poland

Argentina China Philippines

Sweden Mexico Belgium Portugal Romania

Austria Chile Norway Ukraine India

Czech Republic

Thailand

Serbia Taiwan Costa Rica

Singapore Hungary

Indonesia Israel Malaysia Croatia

Turkey Greece Puerto Rico

United Arab Emirates

Hong Kong Slovenia Peru Estonia

Malta Vietnam Iran

Iceland Luxembourg Latvia

Slovakia Bulgaria Belarus

Belarus Colombia Egypt Lebanon Lithuania

Venezuela

Bosnia and Herzegovina

Pakistan
Saudi Arabia
Azerbaijan
Ecuador
Honduras
Kenya

Kenya Kuwait Macedonia Martinique Nigeria Bahrain

> Brunei Cyprus Dominican Republic

Georgia

Guam
Isle of Man
Jersey
Jamaica
Kazakhstan

Laos Morocco Oman Sudan Suriname

Trinidad and Tobago

South Africa

MISCELLANEOUS - NEWS BLOG ANALYTICS



Judy Garland News and Events

2011 was the first full year for the **Judy Garland News & Events Blog** (**JudyGarlandNews.com**). It was viewed an impressive 65,000 times. Not bad for a new blog.

According to the email from **WordPress**: "Madison Square Garden can seat 20,000 people for a concert. This blog was viewed about 65,000 times in 2011. If it were a concert at Madison Square Garden, it would take about 3 sold-out performances for that many people to see it."

Busiest day: July 22nd with 579 views

Busiest month: August

Least busy month: February

The top referring sites in 2011 were: thejudyroom.com networkedblogs.com facebook.com mail.yahoo.com twitter.com

Top search words/phrases that brought people to the blog were:
judy garland news
the judy room
judy garland
debbie reynolds auction catalog
judy room

The top continents were:
North American
Europe
Australia
Asia (incl Middle East & India)
South America
Africa



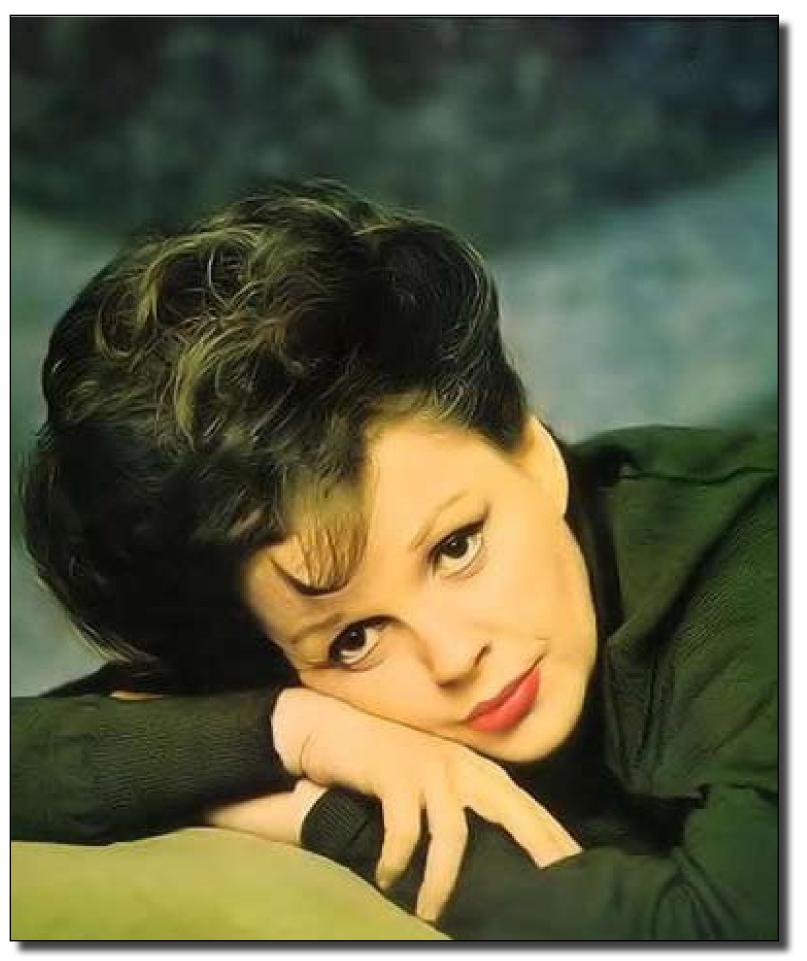
THANK YOU!

There are many people and businesses who have contributed to the site, blog and their various outlets (Facebook, etc.). Without their support and encouragement, **The Judy Room** wouldn't be what it is today. Thank you everyone, I couldn't have done it without you!

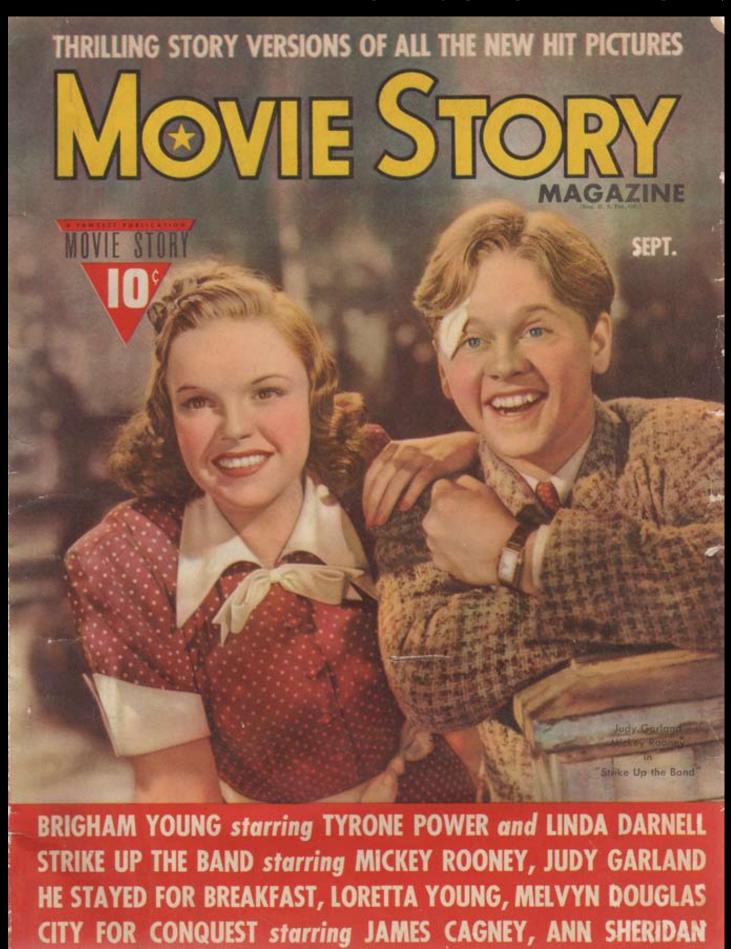
Aaron Pacentine Barry B. Barbara Scully Bernie Slokov **Bobby Waters** Bratt (cover art) Brian Stamp British Film Institute Bruce Jasman David Alp Donald Doug Mezzacapo First Hand Records Fred Hough Hugh Fordin iCollector.com Jan Glazier John Meyer JSP Records Julius Mahoney **Kevin Simmers** Kit Jensen Lawrence Schulman Lincoln Center Liza Minnelli Michelle Russell Meg Myers Paley Center Profiles in History Sara Maraffino Scott Hedley Steve & Rick Tom Struble Warner Home Video Will Firedwald WordPress

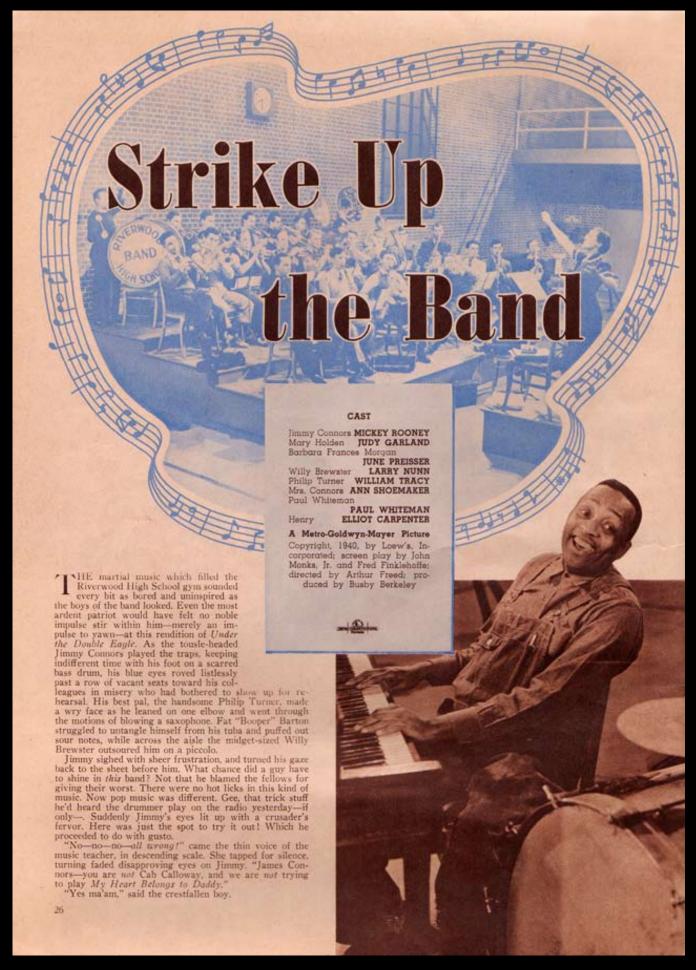
(Alphabetical)





MOVIE STORY MAGAZINE - STRIKE UP THE BAND





MOVIE STORY MAGAZINE - STRIKE UP THE BAND

"Gee, Mary," Jimmy faltered, "I just rememberedyou and I sort of had an understanding about going to the Fair together. Well-I sorta got tied up-

"I don't know what you boys are thinking of," she com-plained fretfully. "Now then, let's make an honest effort!" She raised her scrawny arms and lowered them, as if conducting a great symphony. But the discordant sound which

followed outraged even her dull ears.
"No—no—no—all wrong!" She laid down her baton wearily. "No use—you can go home. Rehearsal dismissed." As the boys hastily put away their instruments and rushed past Jimmy, he just sat there, a brooding look on his freckled

"I'm getting to hate these rehearsals," drawled Philip.

"The same thing every time."

"Yeah." Then Jimmy called after him pleadingly, "You want to stick around, Philip? We could play some records."

"I'd like to," he evaded, "but Annie's waiting for me." "You're dead," groaned Jimmy.

Alone in the big gymnasium, Jimmy pulled the snare drums over by the bass drum. He picked up a water bucket, and set it on a chair in front of him. Very quietly he began humming a tune, beating it out in rhythm, occasionally hitting the pail and rungs for effects and cymbals. He was far too engrossed to notice Henry, the colored school janitor, enter the room with broom and pail, and shuffle toward him, his agile feet

with broom and pail, and shuffle toward film, his agile feet keeping expert time with the drum beats.

"Now that's my kinda music," Henry broke in warmly. Jimmy looked up, flushed and pleased. "Is it, Henry?" His voice was wistful. "You think it's any good?"

"It shure is, boy." Henry spoke with comforting authority. "You got something. Oh, I been listenin' for weeks, you

There was magic in Henry's playing, magic in his words, and under the spell all the pent-up yearning in Jimmy's heart found expression. Rhythm had him!





Jimmy's enthusiasm had convinced the school principal that a dance orchestra would wipe out the school's debt. Vision, that's what Mr. Judd hadl

"I know you and Dad wanted me to be a doctor," he said quietly. "But I can't be. I'm so sorry I could bawl inside. But, Mom, I gotta be a drummer. You see-



playin' on the drums in here alone. Why, say, someday I'll bet you'll

The pupils of Jimmy's eyes were shining points of light. "You wouldn't kid me? Because—see—nobody's ever—well, kind of told me I had it. Gee, who in this little town-can understand music like

"You just got to nurse that rhythm," grinned Henry. "You know's well as I know, can't play a thing less you're hoppin' inside. That patriotic music's just showoff music. Got to have the flags
flying. But every day can't be
Fourth of July."
Henry crossed to the piano and
sat down, caressing the ebony keyboard. Soon Jimmy pulled his

drums alongside and began to follow him. Henry's voice droned on: "A fella like you can't keep playin book music but so long. Someday he's gonna get himself a skin full. 'Cause the good stuff just starts with the books, but it don't get special till he's throwed the books

'Now-supposin' the fella has just-gotta make music-an' he finds some other fellas got the same trouble. Then you know those cats' goin' ta find them-selves roosted on the same fence— 'cause they're hipped cats. Fore long-there's a mess of cats on that fence an' they're screechin' ready. They ain't got no suits onthey've throwed away the booksan' there ain't no flags flyin'. But there's a heap of people listenin'an' the joy is jumpin'

There was magic in Henry's playing, magic in his words, and under the spell, all the pent-up yearning in Jimmy's heart found expression. As they wound up with a bang, he turned to Henry gulping, "I haven't cried since I was a little kid. But I feel like bawling like a baby.'

"Rhythm got you?" asked

Henry gently.

"Huh-huh." Jimmy shook his head soberly. "Somebody believes I've got the stuff."

AS HE left the gym and turned down the quiet maple-lined street toward home, the sun was just setting. But Jimmy noticed neither time nor place. Only music mattered to him. Music which he could make to the shape of his dreams. He walked along unsteadily, kicking at pebbles in his path, and utterly unconscious that he

was doing so. "Hi, Jimmy, wait for me!" trilled a bright voice behind him.

He turned around and waited with the mechanical obedience of a trained dog as the pert russet-haired Mary Holden flew toward him swinging her school books. Not that Mary wasn't a swell girl for any fellow to wait for. She always had a freshly tubbed look, and her friendly face glistened now, and so did her eyes. She reached his side, and held out her books with a very definite gesture. Jimmy knew what that gesture meant, and he took the books automatically, though there was a time when he'd been less chivalrous.



Willy, breathless and resolute, came to a stop at the hot dog stand where Jimmy and Barbara Frances stood. "Two with mustard!" called Jimmy



The Elks Club show turned out to be a bigger success than anyone dared hope. Barbara Frances wowed them in her slinky Mae West costume



Mary looked extra lovely, dressed in her quaint old-fashioned gown, singing her songs in her sweet little voice, as though for Jimmy alone

"I thought you were staying after school doing some cooking in domestic science," Jimmy said from a great distance.

Mary squinted at the sun, then laughed. "I was. It's late, Jimmy. But time never means anything to

"Oh, migosh." Jimmy was back on earth again. "Mom expected me early for a change." But even as he spoke, his foot-steps lagged, and as his cheerful old-fashioned house hove in sight, he came to an abrupt stop.

"What's the matter with you?"

asked the mystified Mary.

Jimmy sighed. "Well, if you wanna know, I hate to go in." "What's wrong?"

"Nothing's wrong. Mom's swell to me-always is-but it's getting so near graduation time, Mary. And I've got to tell her." His breath came in sharp jerks. "You know what I've got to tell her.'
Mary nodded gravely. "It'

tough."
"Gee—my father was so wonderful—and Mom expects me to
grow up just like him. And just
because he was a doctor, and Grandpa was a doctor, well, of course, everybody expects me to be a doctor. And it's pretty tough, now let me tell you, it's pretty tough to walk in and say: " I'm sorry. I don't wanna be a

doctor. I wanna be a drummer."

Mary rubbed her snub nose reflectively. "I guess it is. And I guess there's no use trying to reform you. Why, the first thing I remember when we moved here-I must've been three-you were beating a toy drum, and the next thing I knew, you hit me over the head with it.

"I never had any respect for musical instruments in those days," said Jimmy earnestly.

Mary gave him an exasperated look, then sighed resignation. "You wouldn't consider going to Fairmont College for—just a

"I can't, Mary. Because I know what's in me. Nobody's ever seen it before, but this afternoon Henry told me. He understood. Well, I can't go back on the strongest thing inside me." He broke off, then his voice grew plaintive. "But just the same, when I think of Mother working in that darned variety store all these years, and gee, probably living for the day when I enter medicine, and then I have to tell her that if I can't be a musician, I might just as well be dead-"

"Well, that's putting it a little strong," objected the practical Mary. "You don't have to get so dramatic about it."

"What do you know?" He turned on her fiercely. "You haven't got any ambition like I have. You're just a girl. Well, I mean—" he stumbled on— "I don't even think of you as a

"Let's talk about you and your mother," suggested Mary. "Maybe if you lead up to telling her kind of sort of kind and well-consider [Continued on page 68]

MOVIE STORY

MOVIE STORY MAGAZINE - STRIKE UP THE BAND





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GIVE ORIGINAL HAIR COLOR

Strike Up the Band

[Continued from page 28]

Jimmy nodded eagerly. "Gee, Mary, it always helps so to talk things out with you. always get some swell ideas. You're a good listener. You're great. Know why?"
"Why?" asked Mary hopefully.
"'Cause we're not like the rest of these

kids in high school, getting all mixed up with love and romance, and all that other corny stuff. We can talk sense-straight from the shoulder. You're certainly a pal," "I know it," said Mary dryly.

BUT after all, Jimmy didn't break the news to his mother that he just had to be a drummer. Not that he didn't try. All through supper, and later, when he helped her wipe the dishes, he was sweetness and light incorporated. But though he followed Mary's instructions implicitly, he somehow couldn't find the right words with which to tell her. And thinking it over as he went to Mary's house to practice that evening, he concluded that there weren't any right words with which to tell her. For what had he ever done to demonstrate that he had talent? Played in a school band that nobody-not even he-thought was much good.
"You see," he told Mary gloomily, as they

harmonized together on her piano, "Mom's never even had a chance to see me strut my

"Then," Mary replied, "all you've got to do is provide the opportunity."
"Yeah—that's all."

Mary suddenly broke off playing and looked at him. "Say, that band concert in three weeks—"
"No go." Jimmy shook his head. "Gene Krupa or Fritz Kreisler couldn't shine in

that band!

"That band—yes—but if you had—"
"Don't even say it," Jimmy cut her off excitedly. "I get it, too. Why, the boys have been complaining for months. They're crazy

about pop music. Supposing-"

Jimmy leapt to his feet. "We'll make it a dance band. And instead of an old concert nobody wants to listen to we'll give a dance that'll wow this town. Go grab a hat—we gotta go see Mr. Judd."

An hour later, they came away from the school principal's office, their young faces glowing. Not only had Jimmy's enthusiasm convinced the solemn Mr. Judd that a dance orchestra would wipe out the school debt, but Mr. Judd had actually shaken hands with him as he left.

"Gee," mused Jimmy, "the last time I went in to see him about being down in Chem, I never thought the time would come when he'd shake hands with me. Vision, that's what he's got-he can even see over the transom. You know what that was in there, Mary? That's the springboard, He just launched the greatest ship that ever sailed down the main street of Riverwood."

"You're absolutely right," said Mary. In awed silence, they entered her living room. Mary switched on the dimmest light, and they sat down at the piano very close together. As Jimmy's eyes stared at her elfin profile, Mary felt all queer and tingling inside. Jimmy said huskily, "Do you think

Mary turned soft, adoring eyes on him.

"Our Love Affair," he repeated,
"Well—Jimmy," she said dreamily, "as
long as you brought it up—"

Jimmy whisked a sheet from his pocket. Just made a new arrangement-

All the glow went from Mary. "Oh."
"Dynamite for a double number," Jimmy hurried on, spreading his music on the rack, "Made to order for you. How about it?"

'You mean," she said flatly, "you want me to sing with your band?"

"We've got to have you," said Jimmy solemnly, "Why Mary, you're just as impor-tant to me as—the brass section!"

In the weeks that followed Jimmy was utterly consecrated to one task; turning the school band into the hottest dance orchestra Riverwood could ever hope to hear. As the night for the big dance neared, a miraculous change had come over the boys. No longer did they skip rehearsals. No longer did they go through the motions of playing. And because the least talented ones had been made passive instead of active members of the band-"Booper" Barton and little Willy Brewster were now the band librarians-no longer did sour notes wheeze forth from the big gymnasium.

The final rehearsal went off without a single hitch. It was an inspired rehearsal, almost-Jimmy thought gloatingly-as good as a professional band. As the fellows put away their instruments, he called: "Don't forget, eight o'clock sharp, and everybody's agreed to wear a clean shirt. That's very nportant."

Philip came toward him, his eyes fixed worriedly on the far side of the gym where his fluffy Southern number, Annie, was tacking up bunting with Mary and little Willy, "Say-ya—Jimmy, I can't make it at eight o'clock. Gee, we don't start till eightthirty, and I promised to pick up Annie."
"Pick up Annie?" demanded Jimmy in-

"Well, she's pretty sore about the way I've had to stand her up lately for rehearsals, so I gotta call for her tonight, at least, don't

"Not if you're blowing a sax in this band, you don't. Where's your common sense? Why man, your problem is simple. Just get some-body else to take her. That's what I'm doing

Philip gave Jimmy a scornful look, "You know a lot about music, but what you don't know about women—"

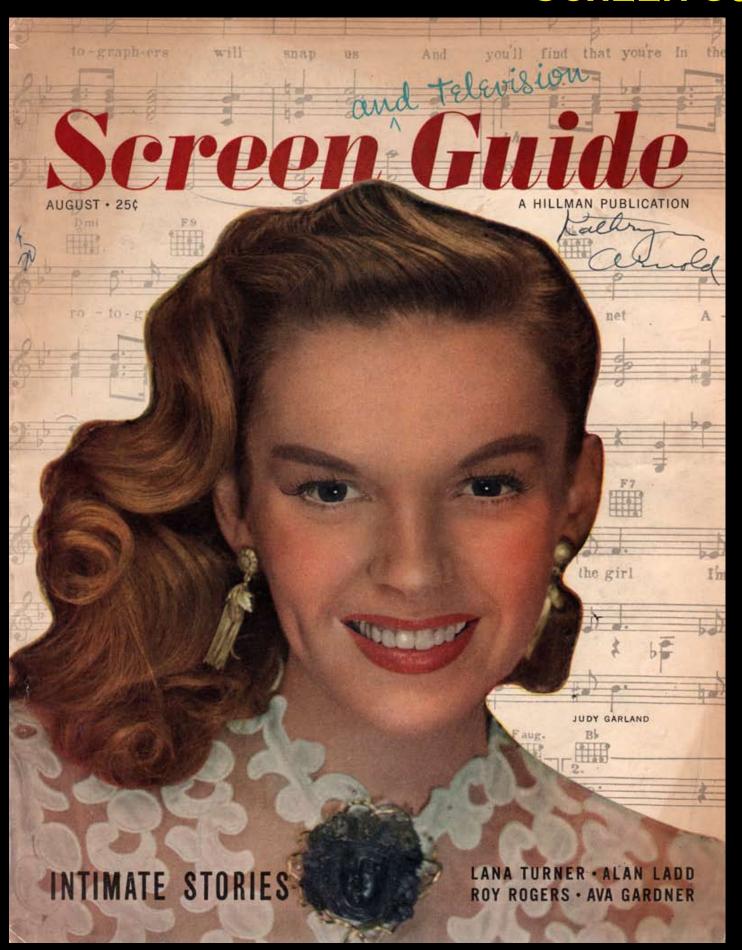
But Jimmy was too busy unloosening his drum to listen. Suddenly he glanced up and Mary stood beside him, an odd expresion on her round face, "Say, Mary-" he asked absently-"could you and Willy stop by at my house tonight on your way here, and bring down some extra equipment I got there? I can't carry it myself."
"I will not!" She held her head defiantly

high and turned to Willy, loitering adoringly behind her. "Come on," she said in a drip-pingly sweet voice, "I want you to practice me new steps with me.'

Jimmy had no time then or later to figure out Mary's behavior. For he was too wrapped up in his dream, and then his dream was shaping before his eyes. All Riverwood seemed to be present in the gym that night, and as the band struck up, he felt quick surprise and enthusiasm sweep through the Our Love Affair has got enough punch in crowd. But best of all, he saw his mother watching him, her eyes shiny and misty.

Afterwards when they were home, he found the words to tell her everything. "Look Mom," he began, "you and Dad wanted me to be a doctor, didn't you?"





Confidential



on JUDY GARLAND

Facts From Our Reporter's Secret Notebook Add Up to Some Startling Deductions

Filed By: CHANNING CHASE July 1, 1948

Subject's mother, Mrs. Ethel Gumm; subject's former husband, Dave Rose; subject's former agent, Barron Polan; Deanna Durbin; Mickey Rooney; Gene Kelly; George Jessel; subject's present husband, Vincente Minnelli; Tommy Dorsey; and interviews with the subject herself.

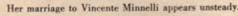
PHYSICAL CHARACTERISTICS:

Judy Garland is five feet three with heels, a half inch taller than Mickey Rooney; she currently weighs an even hundred pounds. As an adolescent, she was inclined towards plumpness. But ever since the arrival of her daughter Liza on March 12, 1946, like most new young mothers she has been a little nervous and has lost some weight.

Her eyes are brown and bright and flashing, as you will see in her charming new picture Easter Parade.

- Professionally, Judy has hit a new high in Easter Parade.

The birth of daughter Liza made a radical difference in Judy's life.







Report

Her hair, a lustrous reddish brown, is now done up in peruke fashion. Her cheeks, once full, giving her countenance a broad, cheerful look, are now less rounded, thereby generally heightening her facial lines. She gives the superficial appearance of being a continental sophisticate. In reality she is thoroughly American in heritage, philosophy and background.

As a child, she was always short. Maybe that is why, at all formal or semi-formal occasions, she likes in an amateur-night contest. to wear high heels.

She is left-handed, full-lipped and 26 years old. Her metamorphosis from a laughing, carefree, apparently happy girl to a sober serious, intense woman is one of the most interesting in the entire annals of Hollywood history. For the past two years, she has been reported as being in poor health, on the verge of a nervous breakdown, at the point of retiring from

When Miss Garland was a young girl, her speaking voice was full-bodied, frequently loud, occasionally strident. Since her marriage to Minnelli, it has taken on a softness, a cultured tone, a less vibrant, active they laid an egg. Finally, father Frank went back to

the actress suffered from an inferiority complex and in an even smaller (Continued on page 84)

because of her lack of physical beauty. "She thought her face was too plain," a hairdresser says. "She thought it lacked glamor."

Today that face-evebrows finely penciled, lashes curled, nose tilted, ears in full show-reflects beauty, glamor and a personality far different from the type that the actress' background would lead you to expect.

BACKGROUND:

Judy Garland was born Frances Gumm in Grand Rapids, Minnesota, a small country town, on June 15th, 1922. Her father was Frank Gumm, her mother, Ethel Gumm, both vaudevillians and veteran show

She was given the feminine version of her father's first name. At the time of her birth, he was manager of the local Grand Rapids Theater. He let Judy make her professional debut at the age of three, performing

She sang Jingle Bells. She sang it and refused to leave the stage. After carrying the orchestra through five encores of the same number, she was carried off the boards by her father. He ran out from one of the wings, scooped her up in his arms and rushed off, while the audience howled.

The following spring, the Gumms set out for California. En route, the entire family appeared in vaudethe screen. None of this is true; all of it is rumor. ville. Frank and Ethel Gumm had one act, and the Gumm sisters, Sue, Ginny and Frances, had another.

They took turns applauding each other. Their acts were successful in the hinterlands, but in the big cities theater-managing. He got a job running the movie-Various workers at M-G-M report that as a teen-ager house in Lancaster, California; and it was here,

Glamor's snubbed for a delightful routine in Easter Parade.



Her big hit with Astaire counterbalances real-life reverses



JUDY GARLAND CONTINUED FROM PAGE 47



Singing ditties like Snooky Ookums, Judy Garland and Fred Astaire made such a hit in Easter Parade that they're being teamed in a sequel. Judy is also in Words and Music.

her youth.

It wasn't a particularly happy youth. She was precocious, as are the children of most show people. Lancaster and Lomita were small, culturally sterile quently hot, infrequently exciting, at and she wasn't going to lose it. least for the little Gumm girls.

career at this point, had she become fate dealt her a different hand.

Her mother, iron-willed and debitions for the Gumm girls. She sent them to theatrical school. She rehearsed them in their song and dance

town, Lomita, that Judy Garland spent helped get them bookings at clubs, banquets, small theaters.

She got them a date in a Denver vaudeville house, and when her husband opposed it, she packed the girls into her car and set out for Denver towns. Life in the desert was fre- anyway. This was their big chance,

The girls were a hit in Denver, and Had Judy abandoned her theatrical Mrs. Gumm kept them going right on into Chicago. They had no booking an average girl going to grammar there, but Mrs. Gumm felt certain that school and playing with other average she could land them something big. girls, she might have developed into a She couldn't. Their money ebbed normal, happy, small-town child. But away, and they were finally compelled to appear in one of those Chicago World's Fair concessions. It was the termined, refused to abandon her am- Century of Progress Exhibition of

> They worked for three weeks. The show folded, and the manager skipped

was only one thing to do at this point: wire Father for money and go home. But this the girls refused to do. They had only two eggs and one piece of bacon left in their Chicago apartment when they got a job at the Oriental Theater. They had no money with which to get their costumes drycleaned; in six hours Mrs. Gumm washed and ironed those miles of ruffles all by herself.

On the night of their first appearance, the marquee at the theater carried the name The Gumm Sisters. George Jessel, who was on the bill at the same time, says, "I knew that name was hopeless. It was murder, I began thinking of a nice name that began with a 'G.' Then I remembered a friend of mine, Robert Garland, dramatic critic of the New York World Telegram, 'Listen, kids,' I said to these Gumm girls. 'Why don't you take the name of Garland?' They did, and that's how Judy Gumm became Judy Garland."

The girls made enough at the Oriental to finance their trip home. When they returned to Lancaster, Sue got married; then Ginny got married; and the sister act was finished.

HOLLYWOOD CAREER:

When Judy was 11 and 12, she used to make periodic trips into Hollywood with her mother. She wanted to crash the studios, become a big singing star. She sang for talent scouts. They liked her voice. They said she had lots of promise; but they also insisted that she was too young.

She went back to Lancaster and entertainment jobs around the sticks. One day late in 1934, she was winding up her engagement at Lake Tahoe's Cal-Neva Lodge. Her mother was with her. They both thanked the manager of the lodge for a happily spent week. Then they drove off. Suddenly, Judy realized that she had forgot her hat box. She went back for it. When she did, a man asked her to sing for him.

"But I'm in a hurry." Judy said. 'My mother's waiting outside.'

"Just one song," the man asked. Judy smiled, "All right! Just one,"

The man who listened was a song writer named Lew Brown. Brown was accompanied by an agent, Al Rosen.

Al says today, "I had never heard a voice like that come out of a 12year-old in my life. I knew she had it. I knew she had what it takes, I insisted that she come down to Hollywood. For months, we beat our heads routines. Over the week ends, she town without paying salaries. There in around the different studios. Every-

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HYPNOSIS OUT OF HOCK-Now that hypnotism has graduated from magic to medicine, what does it mean to you? Can it change your habits, overcome your fears, develop your latent talents?

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body told me, 'She's too young, Al.'

"'Who cares?' I would answer. 'She can sing, can't she?' Finally, Jack Robbins over at M-G-M heard her. She was great that day. She swept him off his feet. He was so excited that he went to see L. B. Mayer personally. Finally, he came back and said, 'L. B. will listen to her himself.'

"Judy asked me, 'Who is L. B.?' 'Don't worry,' I answered. 'If he likes you, you're in!"

L. B. listened and liked, and Judy Garland was in. That was 1935.

Mickey Rooney was all of 15 at the time, and when Judy was introduced to him, he liked her immediately. He took her down to the beach, bought her hot dogs, showed her around the studio, gave her loads of helpful tips.

Judy went to school on the Metro lot and met another young singing star. Her name was Deanna Durbin. Metro officials decided to cast the two girls together in a short called Every Sunday. After they saw it, the officials took up Judy's option and dropped

It wasn't long before Judy was starring in pictures and bringing home \$600 every week. The public liked her as a personality; they liked the rich, vibrant quality of a mature voice emanating from a child. They took her to their hearts. She became a boxoffice

She struck it rich in Wizard of Oz and Babes in Arms; and as a character in the Andy Hardy pictures she became second in popularity only to Mickey Rooney.

As Judy blossomed into womanhood, there was talk around the Metro lot that she and Mickey would marry. "Such gossip," she says now, "was ridiculous. I've always liked Mickey. He's one of my best friends, but there never was a romantic attachment."

Rooney says, "That's true. We used to kid around strictly for laughs. I remember, during the shooting of Babes in Arms, Judy was sleeping in her dressing room. I planted a smokepot at her door and started screaming 'Fire!' She sprinted out, and I let her have a glass of water right smack in her face. It was just kid stuff like that. She was never interested in me from a love angle. The guy who got that was Dave Rose."

MARRIAGES:

Brought up in show business, her youth and adolescence spent for the most part in the company of adults, CONTINUED ON NEXT PAGE



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JUDY GARLAND CONTINUED

Judy Garland nevertheless has always been surprisingly naive about men. Late in her teens, for example, she fell in love with Artie Shaw. Many people told her that Shaw was an eccentric. that he didn't know what he wanted to be: writer, clarinetist or composer.

They advised her to go easy, but Judy was in love and she gave Artie her heart. One night, when she was under the impression that Shaw was working late, she went out and bought an evening newspaper. The paper carried a headline: "ARTIE SHAW ELOPES WITH LANA TURNER."

That was the third marriage for Shaw, who has now been to the altar five times; and he took it in his stride. But to Judy the rupture of her first love affair came as a profound shock. It hurt her. It destroyed all the hopes and plans she had constructed. It disillusioned and embittered her: and at that moment her adulthood began.

There are many who say that Judy's

is pure conjecture. Rose, like fellowmusician Shaw, is a complicated fellow. A short man who feels deeply his lack of height, he wears lifts in his shoes and walks with a ramrod posture. A talented composer, Rose is also temperamental and enigmatic. He was once married to Martha Raye, and how any man could switch from Rave to Garland is difficult to conceive.

Anyhow, when Dave Rose was courting Judy Garland, he was gay, lively, lots of fun. He is an intellectual of sorts; and Judy thought that, in marrying him, she would find new vistas, new horizons, new interests.

She did, but they weren't for her. It soon became evident that the responsibilities of this marriage, the necessity for coping with Dave and his ways created a problem for Judy. She tried to forget these cares by throwing herself into work with a new energy. She was sensational opposite a newcomer named Gene Kelly in For subsequent marriage to Dave Rose was Me and My Gal, and this success for a question of rebound. This, of course, a short period outweighed her unhap-

IRVING BERLIN CONTINUED FROM PAGE 69.

all over the country as the author of the catchy hit tune Alexander's Ragtime Band.

What most of his admirers don't know is that Irving's thin, dark face glows with astonishment when anyone asks him about the sufferings of his childhood and early manhood.

"If I suffered any as a kid," he told me the other day, "I didn't know it. There was always tea and bread to eat at our crowded tenement house. It was enough. If our neighbors had as much, they considered themselves fortunate.

"There is a beautiful sort of magic just in being young. If a child's parents don't beat him, if they love him, if he isn't hungry too often and if he is healthy, life takes on the colors of a wonderful adventure. That's the way it was with me when I was little. Each day was like Christmas morning.

"At 14, when I left home because I family, I didn't mind sleeping in flophouses and singing for the drunks in Nigger Mike's dive. It seemed not only exciting, but normal, because I didn't know there was any better way

THOSE words are worth reading twice because they reveal not only.

professional triumphs but also the clue to his perfect marriage to the former Ellin Mackay, heiress to millions and one-time Glamour Girl No. 1 of Amer-

The magic that made life sweet and thrilling for little Izzy Baline has remained in the heart of Irving Berlin. the genius who composed 800 songs for Hollywood, Broadway and sentimental music-lovers everywhere.

When I Lost You entranced your grandmother. Your mother and dad held hands and kissed to the strains of Remember. And now, for you and your boy-friend, he has written It Only Happens When I Dance With You, which Judy Garland and Fred Astaire sing and dance to in Easter

These, of course, are only three of the love songs that have become classics of popular music. The late felt I was a financial burden to my Jerome Kern perhaps said all that is necessary about Irving's genius when he told some one, "Irving Berlin has no place in American music: he is American music."

Berlin was just becoming Tin Pan Alley's wonder boy when he married lovely Dorothy Goetz, the sister of E. Ray Goetz, who'd written several songs with him. Dorothy caught typhoid the secret of Irving's eye-popping fever on the honeymoon and died in

Eventually, the only solution was divorce. "If people only knew how we tried," Judy said, "they wouldn't misjudge us."

Once she was free from Rose, the young actress' health began to improve. Vivacious and apparently recovered from the effects of an ill-planned marriage, she entered Meet Me in St. Louis with her old zest and carefree spirit.

Vincente Minnelli was the director, and soon they were in love, viewing life and the future as a twosome.

Minnelli is a bit older than Judy. In addition to being a director, he is a talented artist and designer. He represents the best in Italian culture. Like most Latins, he is alert, temperamental, occasionally subject to moods of despair.

He and Judy were married on June 15, 1945. On March 12, 1946, Judy gave birth to their daughter Liza.

At this time, stories began to appear in various columns to the effect that all within the Minnelli household was not serene. Following her child's postnatal care, Judy returned to Metro to loves both of them.

piness at home-but did not cure it. star opposite Gene Kelly in The Pirate.

Here again, rumors abounded. The studio announced there was nothing to them. Judy was fine.

After the picture was finished, Judy left for a vacation in the East-which brought out a flock of new rumors.

The truth is that Judy was a tired girl, with her dual role of mother and

In a few weeks she returned, completely rested. Columnists who questioned Minnelli about their domestic life were told that it was fine. "A few squabbles, but what married couple

Back in California, Judy began preparing for Easter Parade, opposite Fred Astaire. She finished the picture a few months ago; and it's a tremendous success. The studio was so pleased that it gave her a bonus, and she flew to New York to buy a new

At this moment, she insists that she's as happy as the proverbial lark. She's love with Minnelli; Minnelli's in love with her; and Liza, of course,

the exquisite New York apartment he'd decorated lovingly as a surprise wedding present for her. For six months after the funeral, the griefstricken Berlin couldn't write a note. Then he turned out the heart-breaking ballad When I Lost You, as his farewell in music to his dead bride.

Trying to forget the tragedy, Irving plunged into the job of becoming the favorite melody maker of Broadway and the whole world.

HIS first musical comedy was Watch Your Step, starring Vernon and Irene Castle. Even the first World War, during which he was an army sergeant. didn't stop the wonderful tunes that were spinning in his head. He wrote the favorite service show of that war, Yip, Yip, Yaphank, featuring an allsoldier cast. However, the high point of each performance came when skinny, shy Irving himself came out and sang the immortal Oh, How I Hate to Get Up in the Morning.

The music for two editions of Ziegfeld Follies and four Music Box Revues had come from his pen by the midtwenties. Everywhere, in shows, at parties, in speakeasies, everyone seemed to be singing and playing his matchless love songs: Always, Remember, What'll I Do? and All Alone.

All Alone could have been the theme song of his life at this period. Iron-

ically, the man whose simple words and melodies lovers listened to as they held hands or kissed rapturously, had no sweetheart of his own.

But when love came again to Irving Berlin in 1926, it hit him with the violence of a thunderbolt. Ever since he'd lost his first wife, Irving's work had kept him surrounded by Broadway beauties-the loveliest-looking girls in America.

He'd made millions of dollars, and his name was a household word. But somehow he'd continued to think of himself as just a lucky fellow from the slums who really wasn't very talented. He wouldn't have been much surprised to wake up one morning and find himself a nobody again because the world decided it was sick of his

Always, he'd worked himself into a frenzy of anxiety over each piece of music he composed. Always, he'd slaved over the piano trying to make each song better than anything else his name was signed to.

He was still diffident, apprehensive and harassed when he met glamorous Ellin Mackay at a nightclub, where he'd gone with some friends to hear Paul Whiteman play his latest composition for the first time.

As the daughter of Clarence H. Mackay, the multi-millionaire presi-CONTINUED ON NEXT PAGE



This bewitching lace-trimmed Peplum dress, made of finest quality rayon crepe, will just thrill you! See how the Peplum dips gracefully down in the back . . . the way it gener-ously overlaps in front and is caught at the waist with dainty flowers. Chantilly lace, dyed match, edges the peplum as well as the flattering cap sleeves

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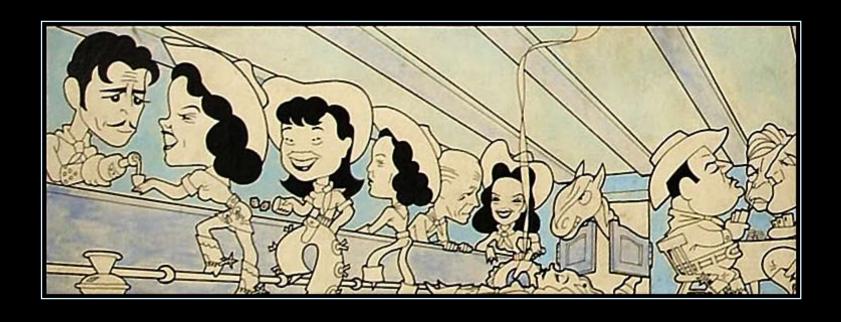
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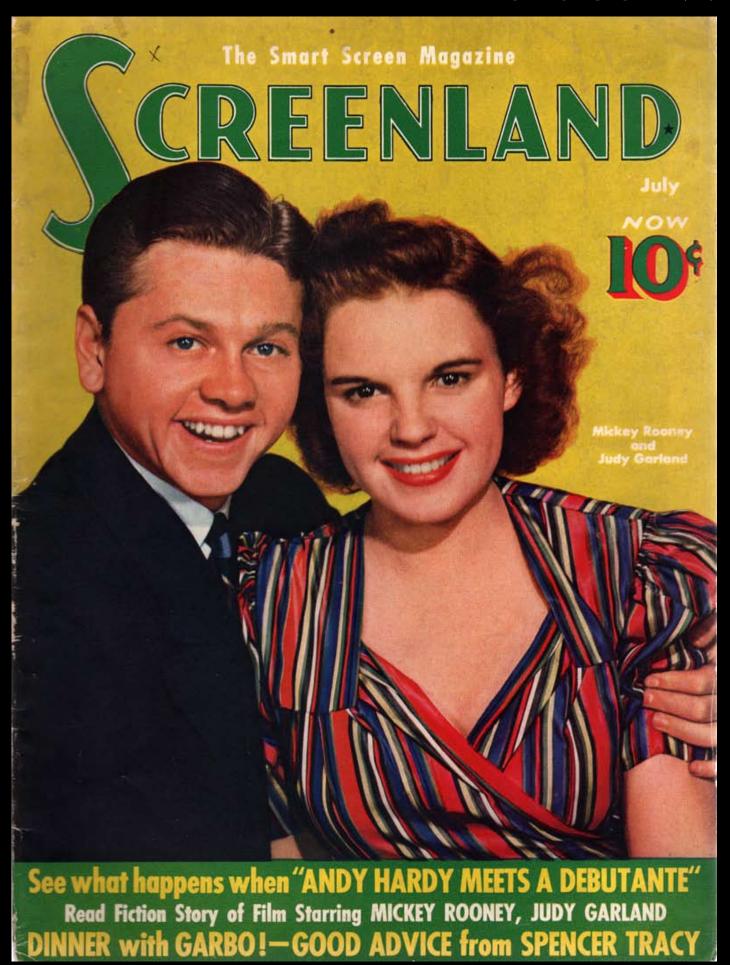


Early 1940's Jacques Kapralik "Goin To Town"













NDY HARDY was in love again. Of course he had been in love before, what man of seventeen hadn't? But this was different. This was real. This was what Tristan felt when he died for the fair Isolde, what Romeo endured for Juliet, what Abelard suffered for Heloise. Take all the emotion of all the great lovers of history and it would remain but a small part of the flutter in Andy's heart as he looked longingly at Daphne Fowler's pictures.

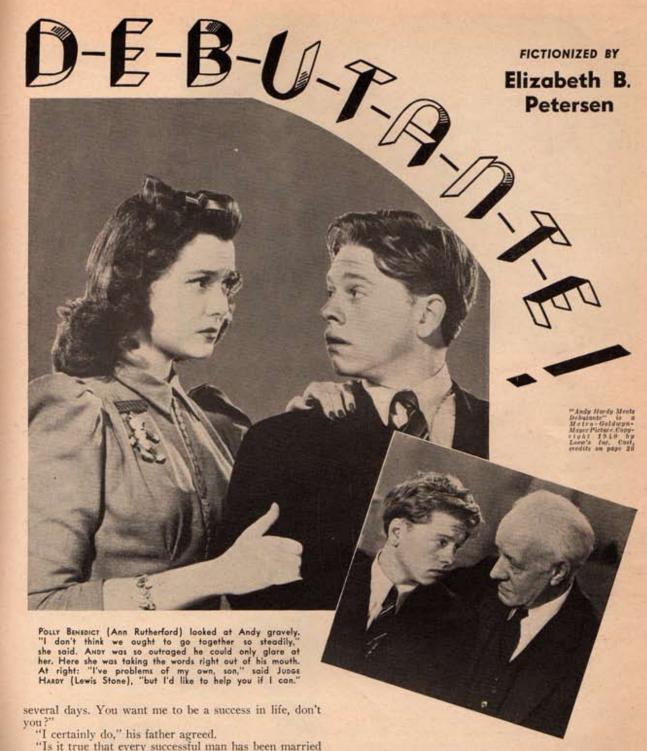
They were all somewhat alike, those pictures he had cut out of magazines and pasted in his botany book. In whatever mood the photographer had caught her there

gardenia, although he had never come any nearer to seeing a real gardenia than he had to seeing Daphne in the life. There was her mouth as flagrantly audacious as a poppy, her dark eyes languorous under slender brows, her hair curled back from her forehead and reaching down to the dimple in her shoulder.

Andy didn't need to see her to know how he felt about her. Her pictures had been enough to send his heart scooting after the stars. Andy had aimed high this time. He had fallen in love with New York's number one

debutante, the glamor girl of the season. It was at times like this Andy felt the need of a talk with his father, so he was glad of the opportunity to drive him to the orphanage when the message came that Judge Hardy was needed there.

"Dad," he said, "I been wanting to talk to you for



"Is it true that every successful man has been married to a sophisticated woman?" Andy asked. "You know, a woman of the world?"

Judge Hardy took a quick glance at the boy beside him.
"I hardly think so," he said.

"But it'd help, wouldn't it?" Andy was projecting himself into the future, seeing the problems that might beset Andy Hardy, self-made millionaire and husband of Daphne Fowler. "You know, a wife who can handle chauffeurs and footmen, who's just as much at home in a night club as in a kitchen.

The judge had difficulty repressing a chuckle. So this was another stage in the progress of that unpredictable young human, his son! "I can see your point," he said.

"You know, Dad, you're a great guy," Andy went on confidentially. "But I often wonder how far you'd've gone in this world if you'd been married to somebody like

"I don't dare think of it," his father said comfortably. "But what about the nice old-fashioned girls like Polly

"I have every sympathy for the old-fashioned girls of this world," Andy said with quiet dignity. "But I been going around too steadily with Polly Benedict and I'm going to have a little talk with her about it."

It was a warm, languorous day, a day made for love



as Andy Hardy has three — count 'em, three! — lovely leading ladies:

JUDY GARLAND plays Betsy Booth

(Mrs. William Powell) is Daphne Fowler, the debutante Ann Rutherford, of course, is Polly

Diana Lewis

Benedict

Take all the emotions of all the great lovers of history—that of Romeo for Juliet, Tristan for Isolde, Abelard for Heloise—and it would remain but a small part of the flutter in Andy's heart as he gazed at Daphne's picture.

and dreams of love. Andy was all set to give his dreams to Daphne while he waited for his father in the orphanage garden. So it was a little disconcerting to hear an automobile horn toot behind him and recognize it as Polly's signal. What if that signal had once made his pulse race and his heart beat high—that was over now. And nothing is as dead as a love that has gone.

But he felt a quick stab of pity when he turned and saw Polly sitting in the driver's seat of the Benedict sedan. Poor child, she looked so happy not knowing how soon her world was to crash around her. He felt like a heel as he walked over to her. It was going to be hard telling her the things he had to tell her. But it was the only decent thing to do. What was it that poet said about every man having to kill the thing he loved? Wasn't it, "the coward does it with a kiss, the strong man with a sword"?

Well, never let it be said Andy Hardy was a coward! He could practically feel the firm hilt of a sword in his hand as he spoke. "I want to have a talk with you, Polly," he said.

"I want to have a little talk with you too, Andy," Polly looked at him gravely, "I don't think we ought to go together so steadily."

Andy was so outraged he could only glare at her. Here she was taking the words he was supposed to say right out of his mouth. It just showed what girls were. You couldn't trust any of them.

"Relationships like ours sometimes grow into serious things," Polly rushed on in the way a person will who wants to get a disagreeable thing over and done with as quickly as possible. "And a girl of seventeen is always older, more mature, and more sophisticated than a boy of the same age."

Andy blinked in horror. He had to swallow before he could find his voice. "Polly, you're crazy!" he exploded. "A boy of seventeen is practically on the threshold of manhood!"

"Who was it only last Sunday said the epistles were



THE OTHER PLAY-ERS ARE: LEWIS STONE as Judge Hardy Fay Holden as Mrs. Hardy Cecilia Parker as Marian Hardy

Directed by George B. Seitz. Screenplay by Annalee Whitmore and Thomas Seller, based upon the characters' created by Aurania Rouverol.





Funny, how Andy's sense of values had changed! He couldn't understand the new feeling he had for little Betsy Booth or his pride in her when she got up on the platform and sang. Maybe Brigham Young had the right idea, ofter all!

the wives of the apostles?" Polly asked sweetly. "Andy," she went on in a voice gently maternal, "wouldn't you be happier with someone who could look up to you?"

Andy was stung to the quick. He pulled himself up to the tallest height he could muster. "Miss Benedict," he said with quiet dignity, "there are girls of seventeen who make you seem a mere child. A backward child at that! Goodbye, Miss Benedict!"

Polly gave him a cool, measured glance. "I suppose I'll have to see you at the editor's meeting," she said loftily. "But kindly continue to address me as Miss Benedict!"

Andy was so full of his own thoughts he didn't notice his father's troubled eyes when he came out of the orphanage. And the judge had completely forgotten his son's sudden interest in the sophisticated woman in the new problem turning over in his mind. The lawyers of the Cyrus Carvel estate in New York had written that owing to the default of bonds in the orphanage trust fund they were absolved of any further financial liability. Something must be wrong, terribly wrong, the judge decided. Cyrus Carvel had left over half a million to take care of the orphans in the town that bore his name. Now it looked as if the orphanage would have to be closed. But all that would have seemed child's play to Andy

But all that would have seemed child's play to Andy compared to the danger that menaced him at the editorial meeting of the Carvel High Olympian. There had never been any love lost between him and Beezy who was editor of their high school paper, but Andy had always managed to hold his own with his adversary. But today Beezy had taken a sudden and unexplained interest in the botany book Andy was clutching under his arm. And while they were debating the important question of the magazine's next cover, Beezy suddenly leaned over and snatched the book right out from under Andy's protesting arm.

book right out from under Andy's protesting arm.
"Wow! Will you look at this!" Beezy demanded in fiendish glee. "Daphne Fowler, princess royal of the four hundred! Ho, Ho! Look Polly! Why, the whole book's filled with pictures of that dame," (Please turn to page 82)



of screen celebrities flew from Hollywood to New York on the same plane. From left, Alexander Korda, Norma Shearer, a stewardess, Samuel Goldwyn, who's suing Director Korda for breach of contract, Mrs. Goldwyn, Merle Oberon (Mrs. Korda).

Andy Hardy Meets Debutante

Continued from page 27

Polly's nose elevated itself a half inch closer to the ceiling. "Of all the ridiculous, little boy exhibitions!" she sniffed. "Collecting pictures of a perfectly awful girl he's never even seen.

Andy's back was against the wall, "I have too seen her," he protested desperately. "I-I met her in Detroit, almost two years ago, and at first sight she liked me far more than she ought,

Beezy's retort was only the one crushing word, "Applesauce," but Polly's, though not so terse, was the more devastating.

"Why, Daphne Fowler goes around with Her voice was withering. She wouldn't look twice at a small town

"Yeah?" Andy's inventive mind was working with the speed of an Edison. "Well, she's so crazy about me she wants me to come and have the first dance with her when she makes her debut," he lied desperately. "I—I been begging my father to let me go to New York but he says I

got to keep on with school."
"You could always run away from home," Polly said in a way that showed she hadn't believed a word he had said,

"Sure, you could hop a freight!" Beezy sneered in a voice equally skeptical.

Andy looked at them with quiet scorn. "Maybe you'd want to break your mother's heart that way, but I've been brought up better." With a quick gesture he gained possession of the book and held it firmly under his arm. "It'd sure be terrific if I could only get to New York! But I guess we all got our crosses to bear in this un-happy world."

And with a martyred shrug he opened

the door and left. But he couldn't dismiss fate as easily as he had Polly and Beezy. It struck at dinner that night swiftly and without warning. Judge Hardy was going to New York to fight the Trustees of the Carvel estate. And the whole Hardy family was going with him. Even Aldrich Brown, his sister Marian's beau, who had become a reporter on the Carvel paper, was going with them to report on the law suit, much to Marian's joy.

Everybody was happy except Andy. Once New York would have meant a glorious adventure, but now it only meant the certainty that the lies he had told about knowing Daphne would be discovered. Andy's sins were catching up with him. Fate had put him on the spot. And once having put him there that same pitiless fate aided and abetted by his own father was moving him relentlessly toward New York.

Andy tried every ruse he could think of but all of them failed. He rallied every symptom of practically every disease fatal man and paraded all of them before the family. There he was on the very verge of death itself but it made no difference to the udge's plans. The Hardys were going to

New York and Andy was going with them. It didn't help to have the telephone ring the morning they were leaving and hear Polly's voice jubilantly telling him that she and Beezy had decided to print the story of his flaming romance with Daphne in the high school magazine.

You better make good with that debutante, 'cause you'll be the talk of the town when you get home." she giggled, and Andy felt practically at death's door, "We know you'll send back a photograph of darling

Daphne and you to illustrate the story."

Andy tried a last illness, heartfailure coupled with a complete nervous break-down. But the Judge, more puzzled than ever at Andy's desperate efforts to stay at home, showed no signs of relenting. So there was the train streamlining its way to the metropolis and there was Andy riding

Then New York! They crossed on the ferry from Jersey so they could see the city as the Judge had seen it first, from the water. Tall buildings, ocean liners riding at anchor at the docks, the thrilling taxi ride through the city to the apartment the Judge had wired his friends, the Booths, to get ready for them, and then after an elevator had swept them up to the dizzying beights of their new home, the complete anticlimax-little Betsy Booth,

She was teetering on a step ladder in the tiny kitchenette when they came in, reaching for a coffee pot on the shelf above her, and when she saw Andy she almost fell over backwards in her excitement. Time had not helped her infatuation. She was as completely Andy's victim as she had been back in Carvel.

'It is a cute apartment, isn't it, Mrs. Hardy?" she said breathlessly, her eyes focussed adoringly on Andy. "Mother and father were away when your telegram came so I found it myself. And you know, Andy, it's perfectly swell to see you and I brought my radio over for you." She stopped, appalled at this revelation of her adoration, and turned to Mrs. Hardy. "It's just common gratitude, Mrs. Hardy, because back in Carvel, Andy took me to my first grown-

up party."
"Son, how do you do it?" Judge Hardy grinned as Betsy ducked back into the

"Aw gee, Dad," Andy's face flamed, "She don't mean anything. It's only hero

worship."
"Well," the Judge leaned down and picked up one of their bags, his face averted so Andy couldn't see the smile he was unable to control, "come on, my hero. Let's get unpacked.'

New York might have been everything people said it was. Andy wouldn't know. His own problems weighed his spirits down so that the Empire State Building and Rockefeller Center and the Statue of Liberty were as nothing but a blur of stone. Somehow, someway he would have to meet Daphne Fowler or suffer the taunts of Carvel High forever after. Finally one day in desperation he gave the adoring Betsy a hint of what he was going through.

'You see, it's me against the City of New he explained enigmatically, "One of us is gonna be ruined in the struggle.

"Would it help to use mother's car and chauffeur while the folks are away?" Betsy

Andy brightened. The car certainly did help even if Betsy went with the car and he had to drag her around with him. But she had promised not to ask questions. And she was trying desperately to keep that promise when Andy came back from his first attempt at meeting Daphne.

He had gone down in ignoble defeat when he attempted to deliver the letter he had written to her. When he got back to Betsy sitting in the car parked around the corner from Daphne's house, he could still feel the clutch of the hands of the glamor girl's bodyguard on his shoulders when he had thrown him out of the house after that one fleeting glimpse of his beloved. Even the thought that they had taken him for a kidnapper or something equally desperate

'Andy, what's the matter?" Betsy cried as he sank into the seat beside her. And then contritely, "Oh, I promised not to ask

"I have just aged fifty years," Andy said

in a hollow voice. "What happened just now is a secret I will carry with me to the

Where to?" The chauffeur broke in unsympathetically.
"Anywhere I can find some peace," Andy

'Grant's Tomb, Prentice," Betsy said practically. And then as the car stopped in ront of the edifice she turned to Andy. "Come on inside, Maybe the coffins will

cheer you up."
"Yeah, it's a fine world," Andy said, grim and tight-lipped. "Back in Carvel there's people waiting to laugh at my funeral and here in New York you got coffins to cheer me up!"

"I'm sorry. I meant maybe you'd feel glad to be alive," Betsy whispered con-

But it was impressive standing there in the half-darkeness looking down on all that remained of one of America's great sons.

Andy, won't you tell me what your problem is?" Betsy whispered hopefully, "I'm a woman, Maybe I could help." And then as Andy shook his head, "You musn't give up, Andy. Look at Ulysses S. Grant! Did

he surrender when things looked dark?"
"He never had any trouble like I got,"
Andy blurted, "All he had on his hands
was the Civil War."

"Then pretend you've only got the Civil

War." Betsy said comfortingly. Andy's chin went out at that, General Grant wouldn't surrender. He would use strategy, "Come on, General Grant!" he thought desperately, "What would you do? Remember Gettysburg! Remember Appomattox! Give. Ulysses!

With Grant for an inspiration he cast his mind backwards trying to remember all he knew about Daphne Fowler, And then came the inspiration. In almost every one of those pictures her dog was with her.

"I got it!" Andy's voice rose jubilantly. "General Grant rides again! A dog, that's There's nothing like a dog. Betsy," fixed his eye sternly on her, "have you a

No," Betsy shuddered. "But we've got

"Cats is—I mean cats are not the same thing at all," Andy said severely. "Most people love dogs. S'pose you were walking down the street and you saw a kind of distinguished looking young fellow leading a What would you do?"

dog. What would you do?
"I'd run like the dickens," Betsy said promptly, "I'm scared of dogs. Or maybe I'd inch over to the curb and try to sneak

"No, no, Betsy!" Andy was exasperated. You're supposed to love dogs! You'd want to go over and pet him."

Then I'd just sort of reach over and pet him and then hurry on about my business.

"Wouldn't you speak to the man with the dog?" Andy demanded impatiently. And then as she hesitated, "He's a charming young gentleman. He's a fellow dog-lover. You'd want to get acquainted, drawn by the bond of our little four-footed friends. Well, anyway," he said irritably seeing her uncertain look, "do you know where I could borrow a dog? I got troubles and I need

Betsy looked at him, helpless in her love, "If you want a dog I suppose I'll have to figure out some way to borrow you one,"

And Betsy did. Not only one dog, but two. A giant St. Bernard and a tiny poodle. Again Andy left Betsy parked in the car around the corner while he strode up and down in front of Daphne's home, his two dogs straining at the leash, his heart going into high when he saw her come out of the house with her dachshund.

what happened, except there was no leash strong enough to hold a St. Bernard with a grudge against a dachshund. It was a dog fight to end all dog fights, with Daphne screaming in terror and her chauffeur the only master of the situation. For it was he and not Andy who restored order out of chaos and brought the dachshund back to his mistress' arms.

"I'm awfully sorry, Miss Fowler," Andy looked at her beseechingly, "Can you maybe forgive me on account of we're both dog-

"Nice dogs!" Daphne glared at him. "But

not wild animals like yours."

Had any general rallied after such a defeat? It didn't help Andy to know his father was going through his own difficulties. For at the Surrogate's Court the Judge discovered that the Carvel trustees had all the advantages of the law on their side since Harlan Wyatt, the former president of the orphanage, had switched the United States securities in the orphanage trust funds to European bonds and conditions in Europe had made those bonds worthless, case would be tried on Monday and the Judge felt he didn't have a leg to stand

Andy too had only a few days to make good. He had seen in the papers that Daphne was to preside at the Dog Lovers' Banquet being given the next evening. Again it was Betsy he turned to, and loyal as always she hired a complete dress outt for him, even to giving him her father's black pearl stud.

The banquet was being held in one of New York's most exclusive night clubs but that didn't phase Andy. Didn't he have eight dollars in his pocket and wasn't that enough for anything? He ordered lavishly without even looking at the menu. If he ouse with her dachshund.

Afterwards Andy never knew exactly wouldn't he have to be a playboy, a man



1940 SCREENLAND MAGAZINE



Yes, you can dive in ... and come up smiling, with lips and cheeks still colorfully fresh - perfectly made-up.

For Tangee Natural Lipstick and Tangee Natural Creme Rouge are waterproof and swimproof. They really stay on! And they're not affected by hot-weather perspiration, either!

Why not test Tangee's exclusive scientific principle yourself? Why not give your lips and your cheeks the soft, lovely color that has made Tangee the choice of beautiful women all over the world? Just send the coupon below, with 10¢, for a smart little make-up kit that's just as handy for purse and guestroom as it is for beach use.

And, we'll also include a sensational new 40-page booklet, entitled, "Make Up and Live", in which 10 of America's leading beauty editors tell you their priceless



SEND FOR COMPLETE MAKE-UP KIT

The George W. Luft Co., 417 Pitth Ave., New York City Please rush "Miraele Make-up Kit" of sample Tange Lipsticks and Rouge in both Natural and Theatrical Red Shades, Also Pace Powder, I enclose 10¢ (stamps or coin). (15¢ in Canada).

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to whom expense was no object? He'd come early and by the time his dinner was finished there was still no sign of Daphne, But there was a bill. For thirty-seven dol-

He was taken to the proprietor's office and for once it didn't help him to be Judge Hardy's son. Carvel, it seemed, was different from New York. The proprietor had

never even heard of Judge Hardy.
"I know your type," he said grimly. "A small town sport not dry behind the ears. This is New York! If a hick show-off tried to crash some places I know he might never come out. But I don't think you even rate jail. I think you need a good spanking. Here, Fred," he nodded to the waiter standing supercitiously by, "put him in a taxi and see that the driver gets the right ad-

Andy had never felt so humiliated in his life. So this was how people were treated when they didn't have any money. As if they were dirt or something. How easy things would have been if he had been born a millionaire. He wouldn't have to try to meet Daphne then. She'd probably be running after him.

It was only after he got home that he discovered he had lost Betsy's father's stud and that it cost four hundred dollars. But before he had a chance to sink his teeth into this new disaster he saw the letter from Polly and Beezy enclosing the proof of the new cover for the school magazine. It was a composite picture of a snapshot of Andy looking with idiotic rapture into the photographed face of Daphne Fowler, and it was titled, "The Most Interesting chievement of the Month by a Student. lipped to it was the terse message: "This the cover we're using unless you can end us a better one."

Judge Hardy saw the look on Andy's

face as he hastily stuffed the letter into his pocket, "I've problems of my own, son," he said hesitantly, "but I'd like to help you if

I can."
"You can't help this," Andy said dully.
"It isn't your fault you were born what you were and that I'm what I am. Why ouldn't our family have money! And famly trees, and all that stuff."

You have a family tree," the judge said gravely. "Parents and grandparents and great grandparents, just like every living

ul in the world."
"I don't mean that!" Andy said help-

lessly. "I mean class, money, social position. Why aren't we somebodies instead of no-bodies? For the first time in my life I've realized I'm not as good as someone else."

The Judge had been through many things with his son, but never anything like this

never anything that had hurt so much.

All the great things, the fine ideals he had hoped to instill in him were threatened.

"You're not, ch?" The Judge's voice was

cold. "You come with me!"

It was to the Hall of Fame he took him, the home of America's great. There stood the statues of the men who had brought glory to the United States, the sons of whom their country was proudest. Most of them had come from the same wide middleclass as Andy had sprung from, and some had fought their way up from poverty to reach undying fame, immortal proof of the privilege of being born in a democracy.

"I never thought I'd hear you, my own son, denying the very soil you walk on," the Judge said quietly, "Soil earned for you the blood and tears of men who said that all men in America should be equal. It's a heritage you should fight to keep in-stead of kicking it around and snivelling about money and social position."
"Equal, that's funny!" Andy said bitterly.

"That's a lot of hooey. A bunch of hicks thought it up because they didn't come over on the Mayflower. Anyway, what's all this gotta do with the fact that I'm going back to Carvel to face the worst punishment a guy ever had to take?"

"Punishment?" The Judge's smile twisted, "Over there's a man who took a lot of punishment. Abraham Lincoln. He was born a poor boy, too."

That was fine a hundred years ago," Andy said hotly. "A guy had a chance then. But now, what chance have we got in New York? I'm nothing but a hick and youyou're nothin' but a small town judge that

nobody ever heard of."

The Judge had difficulty in restraining himself but he put his hand gently on his

'Let's go home, Andrew," he said quietly He hadn't convinced Andy, but he had begun to convince himself. Thoughts of patriotism were good for a man who felt himself defeated. Thoughts like that put fight back in a man's heart. After all, what good was it to be born in a democracy unless you took the ideals of that democracy and applied them to your own problems?

Judy Garland and Mickey Rooney, expert young tennis players, took time out from "Andy Hardy Meets Debutante" to play with Lester Stoeffen and Bill Tilbenefit matches.





SCREENLAND

A Wad of Money_ DOESN'T MAKE YOU RICH

A sure way to fatten your pocketbook is to wad money up in bunches. But folded bills buy just as much...and are lots less bulky!

Elementary? Certainly! And for just that same reason Kotex sanitary napkins are made with a soft folded center! This naturally makes Kotex less bulky than napkins made with loose, wadded fillers!





Snap your fingers at worry! For Kotex* comes in three sizes, too! safety's sake, an improved new type of moisture-resistant material is now placed between the soft folds of every Kotex

And that's not all! Kotex has flat, formfitting ends that never show...never make ugly bulges...the way napkins with thick, stubby ends so often do!



Unlike most napkins, Kotex comes in three different sizes - Super - Regular - Junior. (So you may vary the size pad to suit different days' needs.)

All 3 sizes of Kotex have soft, folded centers...flat, tapered ends...and moistureresistant "safety panels". And all 3 sizes sell for the same low price!

FEEL its new softness PROVE its new safety COMPARE its new, flatter ends



"You searcely know you're wearing it!"

SCREENLAND

said at last uncertainly.

foreign bonds.

A fine action shot of Judy Garland receiving a fast serve from Bill Tilden in a

recent tennis tournament, played for the benefit of the British war relief fund.

And what were the ideals of that democracy but simple truths? It meant that privileges couldn't be taken away from any-

the Judge had been waiting for. But he told

none of them what he was going to do when he took the plane back to Carvel, ex-

plaining only that he would be back in

time for the trial of the orphanage case.

Andy was desperate. Life had closed in on him. Even his father had gone, taking his last prop from under him. He had al-most nerved himself up to the ordeal of

confiding in his father and now there was

no one to turn to but Betsy and at last he

went to her. Then it was amazing how

simple things became. Betsy knew Daphne,

had known her all the time he had been in-

venting his frantic schemes to meet her.

And as Andy listened she went to the phone

and talked to her, triumphantly securing an

invitation for him for her début Monday

Monday was a day to go down in triumph in the history of the Hardy family. Andy and Marian and Aldrich were in court

early, waiting for the Judge who had not yet arrived from Carvel. Then, just when

the case was about to be dismissed he made his dramatic entrance, carrying in his arms

the smallest orphan from the Carvel Or-

phanage. It was his new petitioner, one of

the eighteen orphans who had been be-trayed without their knowledge when the

orphanage funds had been transferred to

his case. Then the lawyer for the million

dollar Carvel trust fund stepped forward. "If Your Honor please," he said, "I don't

think I would care to oppose this new petitioner before a jury of twelve good Americans and true."

So the orphanage was saved and so a

boy sat there, with tears choking in his

throat. All Andy's grandiose ideas were gone now. He felt cheap and small, un-

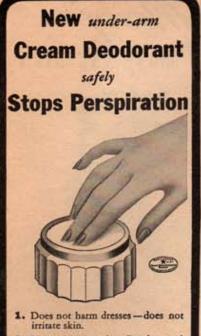
worthy of being the son of such a father. He waited while Marian and Aldrich congratulated the Judge and then after they had gone he fell into step beside him.
"I-I don't deserve to be your son," he

"What I'm wondering is, do you deserve

There was silence as Judge Hardy stated

Suddenly the inspiration came that

1940 SCREENLAND MAGAZINE



- 2. No waiting to dry. Can be used right after shaving.
- Instantly checks perspiration for 1 to 3 days. Removes odor from
- A pure, white, greaseless, stainless
- Arrid has been awarded the Approval Seal of the American Institute of Laundering for being



More than 25 MILLION jors of Arrid have been

ARRID

AT ALL STORES WHICH SELL TOILET GOODS

YOUR MONOGRAM

HAPPY RELIEF FROM PAINFUL

ired kidneys — and may be relieved when treated in he right way.

The kidneys are Nature's chief way of taking excess locids and poisonous waste out of the blood. They help most people pass about 3 pints a day.

If the 15 miles of kidney tubes and filters don't work well, poisonous waste mutter stays in the blood. These poisons may start asgging backaches, rheumatic pains, loss of pep and energy, getting up nights, welling, puffices under the cycs, headaches and finziness. Frequent or scanty passages with smarting and burning semetimes shows there is something strong with your kidneys or bladder.

Don't wait! Ask your druggist for Doan's Pills, seed successfully by millions for over 40 years. They give happy relief and will help the 15 miles of kidney albest fissh out peisonous wasts from the blood. Get

to be any decent American's son?" the Judge asked sternly.
"Don't, dad, please!" Andy said brokenly. Then his voice lifted in pride. "They say that lawyer makes a million dollars a year and you showed him me." and you showed him up!"

"That's not the real point," his father said, "Did you notice the Court treated me with equal consideration, million dollars or

"I'm licked, dad, don't rub it in." Andy's voice was small and humble. "It just shows what can happen when a man lets love blind im to the principles of democracy.'

Before he knew it, Andy had gulped out the whole story, down to the missing pearl stud. And again Andy was to know what it meant to have the father he did. Before he day was over the Judge had come back from the night club with the missing stud in one hand and a box holding Andy's first tuxedo in the other. And somehow the fact that his father had paid his bill for him and was taking it out of his allowance a dollar a week was the happiest news of all. He felt he could hold his head high with onorable men again.

Andy, magnificent and haughty in his wn tuxedo, and Betsy, looking sweet and fifteen, arrived at the ballroom entrance where Mrs. Fowler and her daughter, Daphne, were receiving guests. As Andy and Betsy took their places and waited for their turn to greet the debutante, Andy whispered, "Gosh, Betsy, there's other guys here in tuxedos!"

"Sure," said Betsy, "some of 'em can't afford dress suits."

"Well, rags is royal raiment when worn for virtue's sake," replied Andy with a

Their turn to greet Daphne came, and

Betsy and Andy stepped forward.
"Hi'ya, Daph! Gee, you're a knockout in that strapless gown," Betsy told Daphne, in her little-girl manner,
"I'm freezing in it," Daphne whispered and, putting on a big act, asked, "This is

"May I present Mr. Andrew Hardy," Betsy said, and in an aside to Daphne added, "one of Nature's noblemen!"

"I am most happy to make your acquaint-ance, Miss Fowler," beamed Andy,

"Greetings, Mr. Hardy, from one dog-lover to another!" said Daphne, "What's Clark Gable got that he hasn't

asked Betsy.

"Nothing but Carole Lombard!" replied Daphne, grinning.

Other guests came up for presentation and Andy and Betsy stepped aside, but be-fore Andy got away, Daphne gave him a

parting aside: "Betsy's told me the amazing story of your life, so restrain yourself until the sixth dance—Glamor Boy!" Andy's face expanded into a broad grin.

Dancing with Daphne, Andy, taking his social importance very big, and looking around to see if all the other guests were aware of him, noticed Betsy's eyes glued on him with adoration and pride and, behind Daphne's back, holding up his hand, gave

Betsy the "okay" sign.

Meeting Daphne Fowler didn't seem so important after all. His heart didn't miss single beat when he danced with her, Funny, how his sense of values had changed, Funny how he had changed about so many things. He couldn't understand the new feeling he had for little Betsy Booth or his pride in her when she got up on the platform and sang and he saw all the grand New Yorkers making as much to-do over her voice as folks had back home

man standing in the doorway, Daphne said, "There's my pet photographer-guaranteed not to let your eyes squint! Here's where we annihilate the unbelievers in Carvel!" But even when Andy saw the photographer taking the flashlight picture of him dancing with Daphne it didn't seem so important to be vindicated any more or to have turned the tables on Polly and Beezy, back home.

Afterwards Andy took Betsy home in one of the old carriages that are making their last stand outside the Plaza Hotel. And as they drove through the park, Andy oked at her with shining eyes.

"You've changed since you were out in Carvel," he whispered. "You're growing Gee, I'd forgotten how swell you were. "Maybe I wasn't that swell in Carvel,"
Betsy sighed, "or maybe you didn't notice
it. One thing about me hasn't changed,
though. No boy has ever kissed me yet!"

Solemnly, and with his heart pounding, Andy accepted her wistful challenge and leaned over and kissed her cheek. Then suddenly Betsy began to cry and Andy took out his handkerchief only to discover he needed it as much as Betsy did. It was funny the way he felt looking at her. Sort of excited, as if she was some new girl he'd just met, a girl he had a crush on. When a girl you liked cried, she had glamor even with a shiny nose.

Gee, it was funny about girls, he thought. They were sort of thrilling at that. All of them, Polly, Daphne, and now even little Betsy Booth, Maybe Brigham Young had the right idea after all, with so many perfectly swell girls in the world and all of them so sweet in their different ways.

Shirley Temple's new film, "Young People," which features Jack Oakie and Charlotte Greenwood, is her last picture on her long 20th Century-Fox contract. She'll be a schoolgirl from now on un-less her mother decides to accept or screen offers



SCREENLAND

1941 MOVIE-RADIO GUIDE



Movie-Radio Guide REPORTS ON:

Judy Garland's





IMAGINE FOR THE MOMENT you are a close friend of Judy and Dave. You're at the Cocoanut Grove. You had trouble with your tie or your hairdross, just as Dave and Judy did. Dave's been in Palm Springs, and Judy is im-pressed by his coat of tan. They might be your neighbors

DAVE IS continually dropping witticisms, at the same time maintaining a deadpan face. This wows Judy—and would wow you, too, except that his humor is the quick, born-of-the-minute sort that doesn't lend itself readily to print. They're a quiet-but happy and gay-twosome

SEAT YOURSELF AT THIS TABLE OPPOSITE





YOU HEARD Judy say this over the air. It applies to her private life, too. No elopement for Judy. When she marries, it will be a private wedding with all the trimmings. Not a big affair, but the sort of thing she has always wantedand Judy doesn't change

"I promised myself once

to any man the first

that I'd never say 'yes'

time he proposed to me.

Besides, a girl's got a

right to be prepared for

as important a thing as a proposal. Rverything

should be right ... flowers...music...

and a belcony."

THE PUBLIC has often speculated on the possibility of a romance some day between Judy and Mickey Rooney. It is almost a dead certainty now that such will never be the case. They are fast friends, however, and Judy appears next on the screen in "Babes on Broadway," with Mickey. Pictures in which they co-star are invariably box-office hits ON THE VERGE of the marriageable age, Judy and Dave most Bonita Granville and Jackie Cooper on the dance floor. It doesn't take a crystal to predict that, two years hence, this quartet could be young married tolks and good neighbors

Private Love Story



WATCH JUDY and you'll learn that a girl should be as attentive as her escort. Here Judy lights a cigarette for Dave. Judy is also a good listener, is willing to give the other fellow a chance. When you're out with Dave and Judy, prepare to come early and leave early. They aren't

night owls. They don't go to night-clubs frequently—although the great quantity of pictures printed would make you think differently. Fact is, they're favorites with Hollywood's army of cameramen, who make the most of their few appearances. Both take their work seriously



FRIENDS OF LONG STANDING. Bonita Granville, Judy and Jackie Cooper grew up together in Film-town. Bonita pretends indignation at Judy stealing boy friend Jackie

THERE IS NOTHING puppyish about the regard Judy and Dave hold for each other. Judy's rapt look is not for Dave's love-mak ing. They are discussing music

THE EARLY JUDY would always entertain. Not so today. She feels her artistry isn't equal to Dave's, refuses to show off. Judy has indeed grown up!

Unspoiled by stardom, Judy deserves a perfect romance!

ON THE Judy Garland-Dave Rose romance, mark this down as the real thing. On getting the assignment for the facts, I biked over to projection-room number five at M-G-M and slipped into a seat beside Judy, who was watching "The Great Ziegfeld." The picture was made four years ago, but Judy wanted to see it again before doing her final scenes in "The Zieg-

caught the spirit of it.

After the lights came on we looked around on the floor for Judy's shoes (she always kicks them off while she's watching a movie) and then went hunting for Dave Rose. We caught up with him after his five-o'clock broadcast and the three of us then drove out to Judy's place in Benedict Canyon for a spot of fried chicken.

I've known Dave and Judy for quite a long time, and there's nothing to say beyond the fact that this is IT.

The Proof:

While Judy and her mother cluttered up the kitchen preparing the chicken, Dave told me about the background music he's writing for a poem Judy has written called "A Lover's Goodby to a Departing Soldler." Just try to talk to Dave or Judy. He talks about what Judy is doing. Judy talks about what Dave is doing.

I read the poem and it's good, but they asked us not to publish it. in an original story of her own (scripted by True Boardman) on the "Silver Theater" broadcast. I understand Dave did the background music for this, too.

After dinner Dave and Judy more

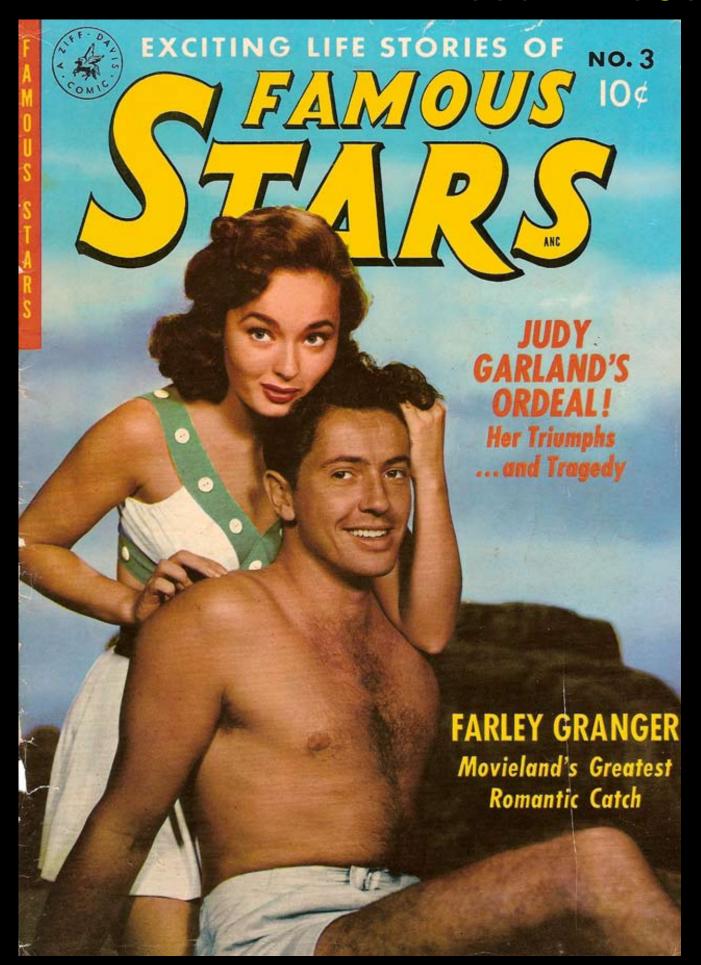
work (he has four shows on the air now) and Judy had a song she was tinkering with. Every now and then Dave would look over Judy's shoulder to see how she was getting along. She'd say, "Dave, don't look! I know it's bad!" He'd reply, "No it isn't, honey, but here's a sug-

story about their romance, a man might have suspected them of putting on an act, except that this is how they are all the time. These two youngsters are hard-working, sincere, deeply concerned with each other's careers. As is the case in most true loves, there's little billing and cooing, none of the obvious. That's why many people think it isn't a permanent thing.

The Story:

Dave drove me home around mid-night. We talked a little about Judy, the war, things in general. Neither Dave nor Judy will talk about their romance or allow quotes. That's why this isn't a straight news re-port. You have to know the background to understand there isn't a finer pair of young people in film-dom, and to understand definitely this is no night-club or newspaper-

Yes, I got the story. There won't be any elopement. There will be a marriage. But don't look for those wedding bells for a while.-C. S.













T WAS A SOBERED GROUP OF REPORTERS WHO FILED OUT OF THE EXECUTIVE'S OFFICE, THEN A PORTER IN THE HALL STOPPED THEM. THIS TRAGIC ACT AST WEEK WE WERE SET TO OF JUDY'S STRIKES BEGIN FILMING "ROYAL WEDDING AND JUDY WAS TO PLAY OP-AT MY HEART, TOO. FOR I COUNT HER AMONG MY POSITE FRED ASTAIRE, AGAIN DEAREST FRIENDS, BUT SHE FAILED TO REPORT FOR WHAT CAN WE DO I WE CAN'T YORK, ALL THESE STOPPAGES MAKE FILMS IF SHE THE STUDIO THOUSANDS INABLE TO WORK, PERHAPS OF DOLLARS. NOW THAT SHE'S BEEN SUSPENDED SHE CAN GET A LONG NEEDED REST AND FULLY RECOVER HER HEALTH, I PRAY SHE CAN

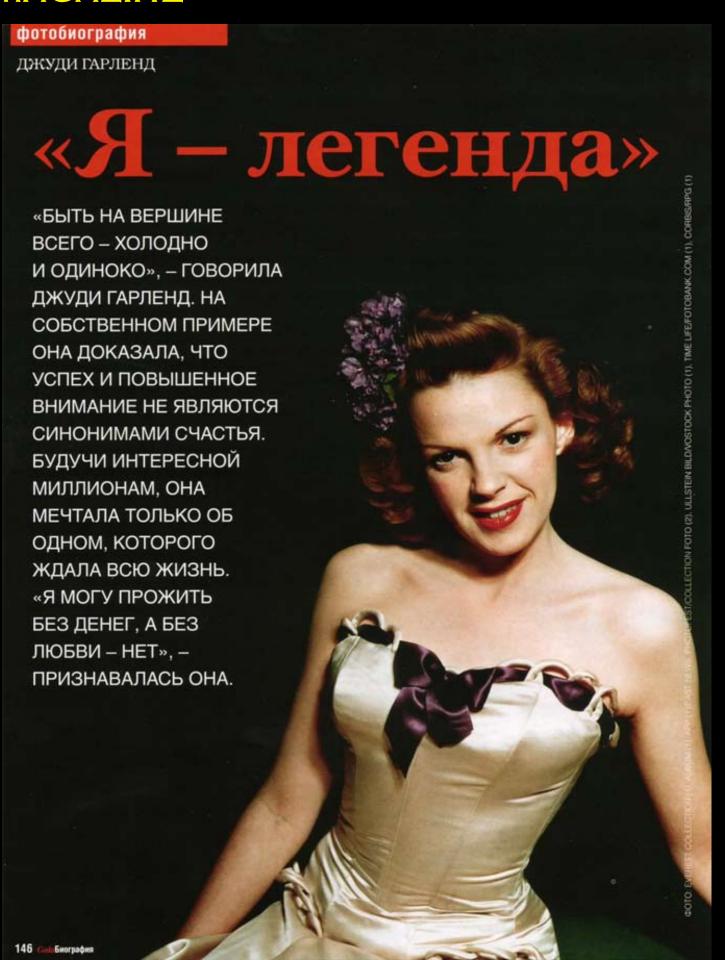
F YOU WANT THE REAL STORY OF JUDY GARLAND DON'T TALK TO THE BIG SHOTS, TALK TO THE COMMON POLKS THAT WORKED WITH HER. THE ELECTRICIANS AND EXTRAS THEY'LL GIVE YOU THE TRUE STORY.































САМОУЧКА
«Я никогда не посещала занятий по вокалу. Собиралась, но актер Нельсон Эдди сказал мне: «Даже не вздумайте, вы инстинктивная певица, поете так, как чувствуете, и в этом ваша уникальность. Уроки собьют вас с толку». Я последовала его совету».

ВТОРОЕ РОЖДЕНИЕ

«Я РОДИЛАСЬ ВТОРОЙ РАЗ В 12 ЛЕТ — НА «ПРИЛАВКЕ» КИНОСТУДИИ МСМ, — ГОВОРИЛА ДЖУДИ. — ДЛЯ ЧЕЛОВЕКА МОЕГО ВОЗРАСТА ЭТО БЫЛО СИЛЬНЫМ ВПЕЧАТЛЕНИЕМ».



ВВЕРХ ТОРМАШКАМИ

«Жизнь на колесах делала меня взрослее. Временами мне хотелось подурачиться, в куколки поиграть, но сразу становилось страшно – вдруг





Гарленд Этель Гамм. 1936 год.

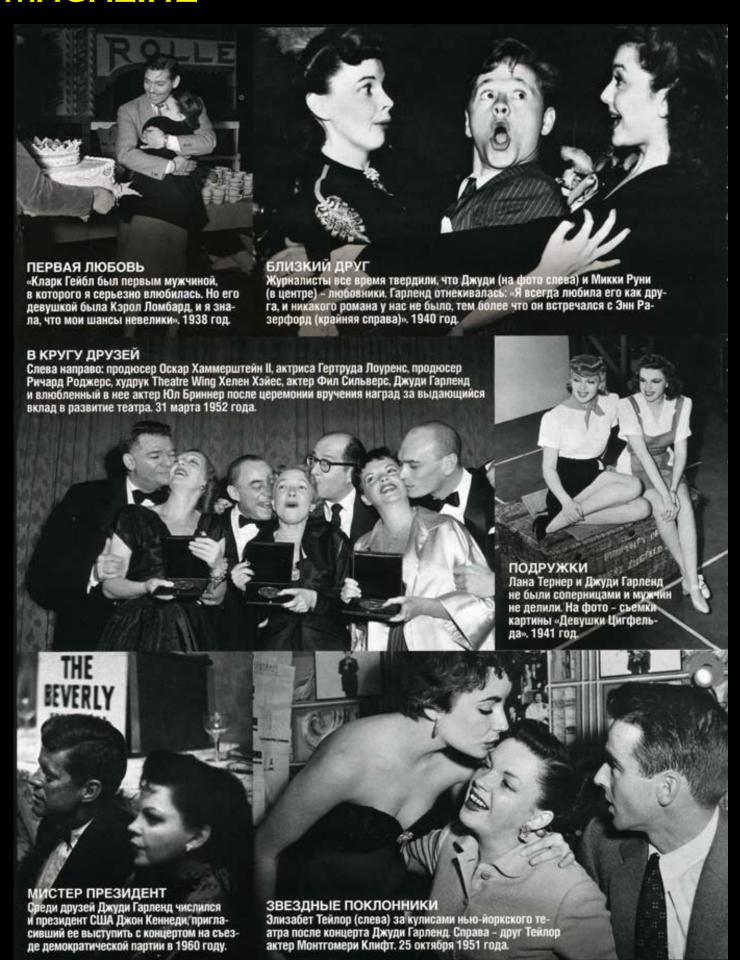
















БАНКРОТ

Последние годы жиз-

ни Гарленд испытывала материальные трудности. Она по-прежнему была интересна публи-

ке и прессе - как скан-

дальный персонаж. Как

актрису и певицу ее уже

никто не воспринимал. 1969 год. ПРИЗРАЧНОСТЬ ЖИЗНИ Худая и изможденная Джуди Гарленд в мае 1969 года,

за месяц до того дня, когда

ее нашли мертвой. Она умер-

ла 22 июня. По официально

версии - от передозировки

снотворного.





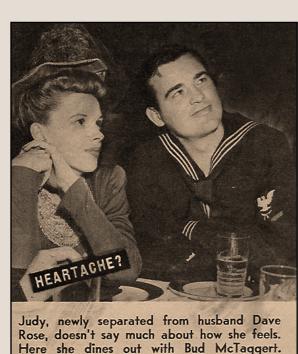
Have a fantastic 2012!



TheJudyRoom.com
JudyGarlandNews.com



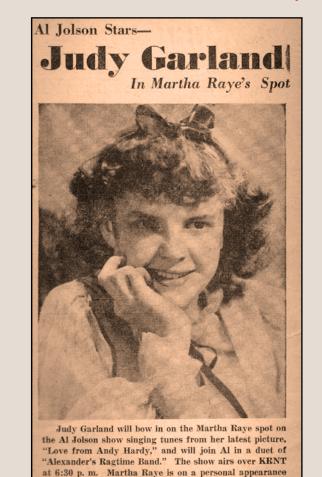




JudyGarlandDiscography.com



Facebook.com/TheJudyRoom





BUONA FORTUNA, JUDY. Elizabeth Taylor e Montgomery Clift si sono recati da Hollywood a New York per il debutto della loro antica compagna Judy Garland in uno spettacolo teatrale di rivista. Judy aveva dato l'anno scorso un drammatico congedo al cinema, tentando di suicidarsi. Il suo dramma era stato quello di tutte le bimbe-attrici che, crescendo, diventano brutte. Ora però ha trovato la sua strada. Ritornata da un lungo giro in Europa, ha ridato vita, con la sua voce e col suo spirito, al vecchio vaudeville, ricevendo accoglienze trionfali. Lo spettacolo resisterà certo almeno un anno.

(de "Tempoo, del 10,11.1951)

tour and Judy will appear on the program until her return.

Alan Hale will be the dramatic star guest.