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

Click on image above to play the video.
The video should play in recent versions of Adobe Acrobat Reader.
If it does not, click:
YouTube.com/TheJudyRoomVideos
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.
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 soundtrack? 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 RELEASERS

JUDY GARLAND
Smilin’ through
Compiled & Annotated by Lawrence Schulman
The singles collection 1936-1947
Expertly Remastered

JUDY GARLAND
The London Studio Recordings
1957–1964

www.TheJudyRoom.com
**Release Date:** September 5, 2011

Compiled and annotated 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 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."

<table>
<thead>
<tr>
<th>CD A</th>
<th>CD B</th>
<th>CD C</th>
<th>CD D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stompin' At The Savoy</td>
<td>(Can This Be) The End Of The Rainbow</td>
<td>That Old Black Magic</td>
<td>Yah-Ta-Ta, Yah-Ta-Ta (Talk, Talk, Talk)</td>
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<tr>
<td>Swing Mister Charlie</td>
<td>I'm Nobody's Baby</td>
<td>I Never Knew</td>
<td>Yah-Ta-Ta, Yah-Ta-Ta (Talk, Talk, Talk) (alt)</td>
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<tr>
<td>Everybody Sing</td>
<td>Wearing Of The Green</td>
<td>But Not For Me</td>
<td>March Of The Doagies</td>
</tr>
<tr>
<td>Everybody Sing (alt)</td>
<td>Friendship</td>
<td>I Got Rhythm</td>
<td>Swing Your Partner Round And Round</td>
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<td>All God's Chillun Got Rhythm</td>
<td>Friendship (alt)</td>
<td>I Got Rhythm (alt)</td>
<td>On The Atchison, Topeka And The Santa Fe (alt)</td>
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<td>All God's Chillun Got Rhythm (alt)</td>
<td>I'm Always Chasing Rainbows</td>
<td>Embraceable You</td>
<td>On The Atchison, Topeka And The Santa Fe</td>
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<td>(Dear Mr. Gable) You Made Me Love You</td>
<td>I'm Always Chasing Rainbows (alt)</td>
<td>Embraceable You (alt)</td>
<td>If I Had You</td>
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<tr>
<td>(Dear Mr. Gable) You Made Me Love You (alt)</td>
<td>Our Love Affair</td>
<td>Could You Use Me?</td>
<td>If I Had You (alt)</td>
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<td>You Can’t Have Ev’rything</td>
<td>A Pretty Girl Milking Her Cow</td>
<td>Bidin’ My Time</td>
<td>You’ll Never Walk Alone</td>
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<td>Sleep My Baby Sleep</td>
<td>It’s a Great Day For The Irish</td>
<td>Embraceable You</td>
<td>Smilin’ Through</td>
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<td>Cry, Baby, Cry</td>
<td>The Birthday Of A King</td>
<td>Have Yourself A Merry Little Christmas</td>
<td>It’s A Great Big World</td>
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<td>Cry, Baby, Cry (alt)</td>
<td>The Star Of The East</td>
<td>Have Yourself A Merry Little Christmas (alt)</td>
<td>In The Valley</td>
</tr>
<tr>
<td>Ten Pins In The Sky</td>
<td>How About You?</td>
<td>The Trolley Song</td>
<td>On The Atchison, Topeka And The Santa Fe</td>
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<tr>
<td>It Never Rains, But What It Pours</td>
<td>Blues In The Night</td>
<td>Skip To My Lou</td>
<td>Aren’t You Kind Of Glad We Did?</td>
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<td>The Jitterbug</td>
<td>Blues In The Night (alt)</td>
<td>Meet Me In St Louis</td>
<td>For You, For Me, Forevermore</td>
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<td>In Between</td>
<td>F.D.R. Jones</td>
<td>You’ve Got Me Where You Want Me</td>
<td>Changing My Tune</td>
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<td>Sweet Sixteen</td>
<td>The Last Call For Love</td>
<td>This Heart Of Mine</td>
<td>Don’t Tell Me That Story</td>
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<td>Zing! Went The Strings Of My Heart</td>
<td>The Last Call For Love (alt)</td>
<td>This Heart Of Mine (alt)</td>
<td>Don’t Tell Me That Story (alt)</td>
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<td>I’m Just Wild About Harry</td>
<td>Poor You</td>
<td>Love</td>
<td>There Is No Breeze</td>
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<td>Fascinating Rhythm</td>
<td>Poor You (alt)</td>
<td>Connecticut</td>
<td>Nothing But You</td>
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<tr>
<td>Oceans Apart</td>
<td>On The Sunny Side Of The Street</td>
<td>Connecticut (alt)</td>
<td>I Wish I Were In Love Again</td>
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<td>Embraceable You</td>
<td>Poor Little Rich Girl</td>
<td>‘Srocess (alt)</td>
<td>I Wish I Were In Love Again (alt)</td>
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<td>Swanee</td>
<td>For Me And My Gal</td>
<td>Falling In Love With Love Outtake</td>
<td>Falling In Love With Love Outtake</td>
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<td>Figaro</td>
<td>But Not For Me</td>
<td>Smilin’ Through</td>
<td>Poor Little Rich Girl (alt)</td>
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<tr>
<td>Figaro (alt)</td>
<td>Poor You (alt)</td>
<td>For You, For Me, Forevermore</td>
<td>Putting It Over On Me (alt)</td>
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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.
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 childbirth, 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.”
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

JUDY
A LEGENDARY FILM CAREER
BY JOHN FRICKE
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
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 new-to-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 tone. 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 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.
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

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

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.
998. WIZARD OF THE WEST CRYSTAL BOWL FROM THE WIZARD OF OZ (MGM, 1939) Undoubtedly the most famous crystal bowl 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. Mining since 1939, this iconic item was thought lost by Oz experts after it was last seen in MGM’s famous 1970 sale, but research has revealed that MGM never owned it. Instead, the item spent part of the last 75 years stored safely inside the tiny prep house lovingly maintained by special effects genius Kenneth Strickfaden (Favoritov), 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 Chanda the Juggler starring Bela Lugosi. Approximately 25 inches in diameter, positive identification occurred after new Wizard of Oz experts mapped bubbles found in the hand-blown glass and painstakingly matched them with corresponding blisters that appeared on screen. In addition, the bulb’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 Seiterman, named Wizard of Oz expert and co-author of The Wizard of Oz reissue, said “I compared the results you sent against the art stills I have here, and I am pleased to say that it appears as though the markings and imperfections do match. Interestingly, I was before aware how irregularly-shaped the globe is. It appears as though an effort was made to place the spherical portion away from the camera side. In any event, I am pleased to help authenticate the unusual piece. Given its size and refinement, it’s remarkable it survived undamaged. Ownership of the item is thought to have transferred from Strickfaden to Dr. Maxwell Smith’s legendary science fiction prop house, Vectis Corp., somewhere around 1975 when the two worked together on Backdraft. This is the first time since the filming of The Wizard of Oz that this iconic scene used item has been offered to the public. Due to its use by not only Judy Garland but also Boris Karloff and Bela Lugosi, its iconic 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.professionalscience.com/wizardball

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.

995. ORIG. WIZARD OF OZ ARMOR SPEARS INCLUDING METAL SPEARHEAD AND ORIG. WOODEN STAFF (MGM, 1939) Cast metal spearhead which was wielded by the Witches, the Wicked Witch’s continuous guardian. Reminiscent of Adrian’s costume designs for the production, it is quite likely that the prop department created the spearhead based on Adrian’s design. Spearhead measures 50 in. long and includes the original staff measuring 97 in. long. Staff exhibits paint scuffs; otherwise, very good condition. An incredible artifact from the film. $18,000 – $22,000.

996. "OZ" SCREEN-WORN T-SHIRT FROM EMERALD CITY WIZARD IN THE WIZARD OF OZ (MGM, 1939) Vintage 1939 "Ozma Underwear" cotton T-shirt which MGM wardrobe department reused with addition of iron-on Kelly green "Oz" lettering worn by the Scarecrow’s "green-shrouf" Climate worker during preparation to meet the Wizard (note, the original green-cut out of the fabric has faded or laundered out to a dull yellow). Maker’s tag for inseparable anoraks edited by MGM. $6,000 – $8,000.

997. ORIGINAL SCREEN-USED MUNCHER "SLAVE POT“ BASKET FROM THE WIZARD OF OZ (MGM, 1939) Stylized Munchkin’s "Slave pot" basket of gold foil with hand-painted wooden beads along the perimeter and centered with an intricately built relief design of pale pink with green leaves over a thin metal wire armature. Includes the attached string and ribbon that attached it securely to the actor’s head. A small label is sewn inside and handwritten "Sal & The El". The thread that secures this item is a bit loose, a few tiny holes; otherwise, condition is remarkable for this rare wardrobe from the film. $5,000 – $5,000.
June 3, 2011: *Presenting Lily Mars* costume sells for $3,000

Below: Souvenir cast sheet given to director Norman Taurog by the cast and crew of *Presenting Lily Mars*. Put to auction by RR Auctions on May 19 but did not sell.
December 3, 2011: Wedding dress from *The Pirate* sells for $22,500
Two Easter Parade costumes go up for auction

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

May 15, 2011: Hannah Brown costume goes unsold
June 16, 2011: “Annie Oakley” costume sells for $7,000

Many Garland photos were auctioned off in 2011, including these previously unseen photos from *Annie Get Your Gun*, which were sold on December 15th.
Costume designed and fitted for Judy to wear in *The Harvey Girls* but ultimately unused. Sold on June 18th for $2,500.

Costume designed and fitted for Judy to wear in *The Barkleys of Broadway* sold on December 3rd for $2,750.

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

Helen Hayes, Yul Brynner, Gertrude Lawrence, Phil Silvers, & Judy at the 1952 Tony Awards

December 16, 2011: Judy’s Tony Award sells for $30,000
Unsold: 1935 portrait (May 11th auction) & 1939 portrait (May 19th auction)
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
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.
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
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*.

### Lincoln Center’s “All Singing, All Dancing, All Judy!” July 26 - August 9, 2011

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Film Title</th>
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<tbody>
<tr>
<td><strong>Tuesday, July 26</strong></td>
<td></td>
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<tr>
<td>1:45PM</td>
<td></td>
<td>ZIEGFELD FOLLIES</td>
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<td>4:00PM</td>
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<td>THE PIRATE</td>
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<td>6:15PM</td>
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<td>MEET ME IN ST. LOUIS</td>
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<td>9:00PM</td>
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<td>THE CLOCK</td>
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<td><strong>Wednesday, July 27</strong></td>
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<td>1:30PM</td>
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<td>LOVE FINDS ANDY HARDY</td>
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<td>3:30PM</td>
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<td>LISTEN, DARLING</td>
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<td><strong>Thursday, July 28</strong></td>
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<td>1:00PM</td>
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<td>BABES IN ARMS</td>
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<td>BABES ON BROADWAY</td>
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<td><strong>Friday, July 29</strong></td>
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<td>THE CLOCK</td>
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<td>MEET ME IN ST. LOUIS</td>
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<td>5:00PM</td>
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<td>STRIKE UP THE BAND</td>
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<tr>
<td>7:30PM</td>
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<td>Short Films and Rarities</td>
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<tr>
<td>9:45PM</td>
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<td>LITTLE NELLIE KELLY</td>
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<td><strong>Saturday, July 30</strong></td>
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<tr>
<td>10:30AM</td>
<td></td>
<td>THE WIZARD OF OZ (Sing-along version)</td>
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<td>1:00PM</td>
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<td>BROADWAY MELODY OF 1938</td>
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<td>3:15PM</td>
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<td>PICKSIN PARADE</td>
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<td>THE PIRATE</td>
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<td>8:00PM</td>
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<td>ZIEGFELD FOLLIES</td>
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<td><strong>Sunday, July 31</strong></td>
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<td>12:00PM</td>
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<td>LISTEN, DARLING</td>
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<td>1:45PM</td>
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<td>THOROUGHBREDS DON’T CRY</td>
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<td>3:30PM</td>
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<td>LOVE FINDS ANDY HARDY</td>
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<td>5:30PM</td>
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<td>EVERYBODY SING</td>
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<td>7:30PM</td>
<td></td>
<td>A STAR IS BORN</td>
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<td><strong>Monday, August 1</strong></td>
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<td>2:00PM</td>
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<td>EVERYBODY SING</td>
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<td>4:00PM</td>
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<td>THE HARVEY GIRLS</td>
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<td>6:15PM</td>
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<td>BABES IN ARMS</td>
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<td>BABES ON BROADWAY</td>
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<td><strong>Tuesday, August 2</strong></td>
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<td>1:30PM</td>
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<td>FOR ME AND MY GAL</td>
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<td>3:45PM</td>
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<td>GIRL CRAZY</td>
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<td>6:00PM</td>
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<td>ANDY HARDY MEETS DEBUTANTE</td>
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<td>8:00PM</td>
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<td>LIFE BEGINS FOR ANDY HARDY</td>
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<td><strong>Wednesday, August 3</strong></td>
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<td>1:30PM</td>
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<td>STRIKE UP THE BAND</td>
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<td>THE WIZARD OF OZ</td>
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<td>PRESENTING LILY MARS</td>
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<td>ZIEGFELD GIRL</td>
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<td>A STAR IS BORN</td>
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<td>6:00PM</td>
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<td>EASTER PARADE</td>
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<td>TILL THE CLOUDS ROLL BY</td>
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<td><strong>Friday, August 5</strong></td>
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<td>THE HARVEY GIRLS</td>
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<td>A STAR IS BORN</td>
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<tr>
<td>6:00PM</td>
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<td>EASTER PARADE</td>
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<td>8:30PM</td>
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<td>TILL THE CLOUDS ROLL BY</td>
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<td><strong>Saturday, August 6</strong></td>
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<td>10:00AM</td>
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<td>SUMMER STOCK</td>
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<td>12:30PM</td>
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<td>IN THE GOOD OLD SUMMERTIME</td>
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<td><strong>Sunday, August 7</strong></td>
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<td>10:00AM</td>
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<td>GAY PURR-EE</td>
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<td>12:30PM</td>
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<td>GIRL CRAZY</td>
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<td>JUDGMENT AT NUREMBER</td>
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<td>6:30PM</td>
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<td>I COULD GO ON SINGING</td>
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<td>8:40PM</td>
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<td>A CHILD IS WAITING</td>
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<td><strong>Monday, August 8</strong></td>
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<td>EASTER PARADE</td>
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<td>A CHILD IS WAITING</td>
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<td><strong>Tuesday, August 9</strong></td>
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<td>I COULD GO ON SINGING</td>
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<td>MEET ME IN ST. LOUIS</td>
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### JUDY GARLAND - THE TELEVISION YEARS

**July 20 - August 18, 2011**

The Judy Garland 2011 Year in Review

The Judy Room - www.TheJudyRoom.com

The Judy Room 2011 Year in Review

**JUDY GARLAND - THE TELEVISION YEARS**

**SCREENINGS**

@ THE PALACE CENTER FOR MEDIA

**July 20 to 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.

Judy appeared on television only twice in her life - in Hollywood. Once in a Tonight Show taping in 1955. The second show is the only television special she taped in 1962. Judy was discovered and cast on television in 1961 by CBS executive William Paley (Paley Center Founder). Since then, Judy would appear on five different television series, two specials, and in one film.
TWO VINCENETE MINNELLI FILM RETROSPECTIVES
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
The Judy Room 2011 Year in Review

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

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, 6:30, 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

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
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.
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 millions 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
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.

[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.
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, 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.

- **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.
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 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 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 families 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 today.

Lately I’ve been working on trying to get the discography 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 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 challenges 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 the cataloguing 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 the major challenges in realizing The Judy Room, the Discography, and the News Page?

The Judy Room 2011 Year in Review www.TheJudyRoom.com

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 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 Francisco 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. She could do everything. You can take away all the trap- pings, 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.

Continued on Next Page
INTERVIEW WITH SCOTT BROGAN    July 22, 2011

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 your questions 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 overseas, 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 re-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 acknowledge-ment, 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 irritat-ing. 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 sucker 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, easygoing, 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 from The Pirate pre-recordings, other than Annie Get Your Gun. 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.

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!
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.
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! Out-takes 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, Folies). 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 Grossman. 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 adoptive 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.

And each in its own box.

www.TheJudyRoom.com

The Judy Room 2011 Year in Review

Continued on Next Page
INTERVIEW WITH HUGH FORDIN  September 1, 2011

Most of the time, Garland worked in the framework of the Freed Unit, which influenced the aesthetic 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!
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!
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.
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 subscribe 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.
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 Ten 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

### 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
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### Site Visits by Country

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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!

(Alphabetical)
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
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MOVIE STORY MAGAZINE - STRIKE UP THE BAND

BRIIGHAM YOUNG STARRING TYRONE POWER AND LINDA DARNELL
STRIKE UP THE BAND STARRING MICKEY ROONEY, JUDY GARLAND
HE STAYED FOR BREAKFAST, LORRETA YOUING, MELVYN DOUGLAS
CITY FOR CONQUEST STARRING JAMES CAGNEY, ANN SHERIDAN

STRIKE UP THE BAND

MOVIE STORY MAGAZINE
SEP'T.

JUDY GARLAND
MICKEY ROONEY
TYRONE POWER
JUDY GARLAND
LORRETTA YOUNG
MELVYN DOUGLAS
JAMES CAGNEY
ANN SHERIDAN

STRIKE UP THE BAND

MOVIE STORY MAGAZINE
SEP'T.
MOBILE STORY MAGAZINE - STRIKE UP THE BAND

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

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

Mary scowled at him. "You know it, Jimmy. But you never mean anything to me."

"Ooh, mumps," Jimmy was back on song again. "Mom expects me to be a doctor."

"What's wrong with being a doctor?"

"Mom's swell to me—always looks after me. But I've never had to tell her anything."

"Mary, that's a laugh."

"She knows what her father was in—she's a medical officer."

"And she expects you to be just like his."

"I've got to tell her something."

"A little girl," Jimmy said, with a view to comforting her.

"I'll never be a doctor."

"I don't want to be."

"Maybe I'll be a doctor."

"No, Jimmy, you'll be a doctor."

"It's not true."

"It's true."

Mary looked extra lovely, dressed in her quiet old-fashioned gown, singing her songs in her sweet little voice, as though for Jimmy alone.
MOVIE STORY MAGAZINE - STRIKE UP THE BAND

The Judy Room 2011 Year in Review

The Judy Room 2011 Year in Review

www.TheJudyRoom.com

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PHOTOGRAPHY

PHOTOGRAPHY

NEW or OLD COLORED PHOTOGRAPH

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LIGHT BROWN is in BLACK

CHANCES are you've never seen a photo of someone so endearing and casual. But it's true. Just look at the color photograph of FARR'S for Gray Hair.

FARR'S FOR GRAY HAIR

At the errand boy's door, he said, "What do you need?"

"I need a shoe." "A shoe?" "Yes, a shoe." "But you already have shoes." "But my shoes are old. I need new shoes." "New shoes?" "Yes, a new pair of shoes." "But you already have shoes." "But my shoes are broken. I need new shoes." "New shoes?" "Yes, a new pair." "And why do you need new shoes?" "Because I'm growing taller. I need shoes that are taller than my feet." "Taller than your feet?" "Yes, I'm growing taller. I need shoes that are taller than my feet." "But you already have shoes." "But my shoes are too small. I need shoes that are bigger than my feet." "Bigger than your feet?" "Yes, I'm growing taller. I need shoes that are bigger than my feet." "But you already have shoes." "But my shoes are too big. I need shoes that are smaller than my feet." "Smaller than your feet?" "Yes, I'm growing taller. I need shoes that are smaller than my feet." "But you already have shoes." "But my shoes are too tall. I need shoes that are shorter than my feet." "Shorter than your feet?" "Yes, I'm growing taller. I need shoes that are shorter than my feet." "But you already have shoes." "But my shoes are too short. I need shoes that are longer than my feet." "Longer than your feet?" "Yes, I'm growing taller. I need shoes that are longer than my feet." "But you already have shoes." "But my shoes are too long. I need shoes that are shorter than my feet." "Shorter than your feet?" "Yes, I'm growing taller. I need shoes that are shorter than my feet." "But you already have shoes." "But my shoes are too short. I need shoes that are longer than my feet." " Longer than your feet?" "Yes, I'm growing taller. I need shoes that are longer than your feet." "But you already have shoes." "But my shoes are too long. I need shoes that are shorter than my feet." "Shorter than your feet?" "Yes, I'm growing taller. I need shoes that are shorter than your feet." "But you already have shoes." "But my shoes are too short. I need shoes that are longer than your feet." 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SCREEN GUIDE MAGAZINE

JUDY GARLAND

INTIMATE STORIES
LANA TURNER • ALAN LADD
ROY ROGERS • AVA GARDNER

Confidential

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

Filed By: CHANNING CHASE
Dates: July 1, 1946

SOURCES:
Subject’s brother, Mrs. Ethel Gumma; 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 inches tall. Like Mickey Rooney, she currently weighs 150 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.
Report

Her hair, a lustrous reddish brown, is now drawn up in peruke fashion. Her cheeks, once full, giving her countenance a broad, cheerful look, are now less rounded, thereby generally brightening 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 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 the screen. None of this is true; all of it is rumor.

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 quality.

Various workers at M-G-M report that as a teen-age the actress suffered from an inferiority complex because of her lack of physical beauty. "She thought her face was too plain," a hairdresser says. "She thought it lacked glamour."

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

BACKGROUND:

Judy Garland was born Frances Gumm in Grand Rapids, Minnesota, a small country town, on June 10th, 1922. Her father was Frank Gumm, her mother, Ethel Gumm, both vaudevillains and veteran show people.

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 in an amateur night contest.

She sang "Jingle Bells." She sang it and refused to leave the stage. After carrying the orchestra through five encore of the same number, she was carried off the boards by her father. He ran out of 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 vaudeville. Frank and Ethel Gumm had one act, and the Gumm sisters, Sue, Gypsy and Frances, had another.

They took turns appearing each other. Their acts were successful in the hinterlands, but in the big cities they laid an egg. Finally, father Frank went back to theater-managing. He got a job running the movie-house in Lancaster, California; and it was here and in an even smaller (Continued on page 84)

JUDY GARLAND CONTINUED FROM PAGE 47

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 cleaned; in six hours Mrs. Gumm washed and ironed those miles of ruffles all by herself.

On the night of their first appearance, the marquees at the theater carried the name The Gumm Sisters. George Jessel, who was on the bill at the same time, says, "I know that name was hopeless. It was murder. I began thinking of a new name that began with a 'C.' 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 Garland became Judy Garland."

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

HOLLYWOOD CAREER:

When Judy was 11 and 12, she used to make daily trips to the post office to send letters to her mother. She wanted to crash the studio, become a big singing star. She sang for talent scouts. They liked her voice. They said she had lots of potential. They also insisted that she was too young.

She went back to Lancaster and continued to work in jobs around the sticks. One day late in 1934, she was working 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 Brown. Al says today, "I had never heard a voice like that come out of a 12-year-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 in around the different studios. Every-
Screen Guide Magazine

The Judy Room 2011 Year in Review

Judy Garland

Judy Garland nevertheless has always been surprisingly naive about men. A late in her time, for example, she fell in love with Artie Shaw. Many people told her that Shaw was an escapist, 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 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: "ARTE SHAW CONVICTED OF FALSE TEETH FIT FINISH ELOPES WITH LANA TURNER." That was the third marriage for Shaw, who has now been to the alter five times; and he took it in stride. The episode got to the hospital to give her loads of hospital time. 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 Judy's option and dropped Deanna.

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

She struck it rich in Wizard of Oz and Babes in Arms; and as a child star 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."

After Mickey had joined the army, Judy's career continued to rise, and she became the biggest boxoffice draw in Hollywood. And then, in 1937, she married Mickey in a lavish wedding ceremony. The wedding was attended by all the top stars of the day, and the couple became one of the most respected couples in Hollywood.

Judy Garland was a beloved figure in the entertainment industry, and her legacy continues to this day. She was a trailblazer for women in the film industry, and her contributions to the art form cannot be overstated. Her impact on the film industry and on audiences around the world is immeasurable, and she will always be remembered as one of the most talented and beautiful women to have ever graced the silver screen.

The Judy Room 2011 Year in Review

Judy Garland continued

Judy Garland's story is a true testament to the fact that her life was one of struggle and hardship, yet she continued to persevere and rise above the困难s. Her impact on the film industry and on audiences around the world is immeasurable, and she will always be remembered as one of the most talented and beautiful women to have ever graced the silver screen.

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THE HAPPIEST MUSICAL EVER MADE IS

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BAR

TECHNICOLOR

Julia Garland and Miller

This bewitching Technicolor Peplum dress, made of finest quality organza, will astound you with its splendor. The richly colored, wide-cut Peplum skirt...
Early 1940's Jacques Kapralik “Goin To Town”
**1940 SCREENLAND MAGAZINE**

See what happens when "ANDY HARDY MEETS A DEBUTANTE"
Read Fiction Story of Film Starring MICKEY ROONEY, JUDY GARLAND
DINNER with GARBO! — GOOD ADVICE from SPENCER TRACY
ANDY 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 Isabeau, what Romeo endured for Juliet, what Othello suffered for Desdemona. Take all the emotion of all the great lovers of history and it would remain but a small part of the emotion in Andy’s heart as he looked longingly at Daphne Farrow’s pictures.

They were all somewhat alike, those pictures he had cut out of magazines and pasted in his bottom book. In whatever mood the photographer had caught her there was her smooth skin, which Andy knew must look like a gardenia, although he had never seen any person to see a real gardenia than he had seen Daphne in the life. There was her mouth as fragrant and delicious as a poppy, her dark eyes luminous under slender brows, her hair curled back from her forehead and running down to the diaple 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 seething after the stars. Andy had loved her enough. He had fallen in love with New York’s number one debauchée, the glamour girl of the season.

It was so true that this Andy felt the need of a talk with his father, so he was glad of the opportunity to drive him to the park. Inside the car, when the message came that Judge Hardy was needed there.

“Dad,” he said, “I been wanting to talk to you for several days. You want me to be a success in life, don’t you?”

“Certainly do,” his father agreed.

“Is it true that every successful man has 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 I’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 Farrow. “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 suppressing 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’ve gone in this world if you’d been married to somebody like Clorinda.”

“I don’t dare think of it,” his father said comfortably. “But what about the nice old-fashioned girls like Polly Benedict?”

“I have every sympathy for the old-fashioned girls of this world,” Andy said with quiet dignity. “But I been going around too socially 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.
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 not behind him and recognize it as Polly’s signal. What if that signal had come made his pulse more and his heart beat more—ever so. 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 fool 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 poor child said to every man hoping to kill the thing he loved? Wasn’t it, “the wound 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 grip of a sword in his hand as he spoke. “I want to talk to 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 embarrassed 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 blushed 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 epistle were

1940 SCREENLAND MAGAZINE

THE OTHER PLAYERS ARE:

LEWIS STONE as Judge Hardy
FAY HOLDEN as Mrs. Hardy
CECILIE PARKER as Marian Hardy

Directed by George B. Sautz. Screenplay by Anneline Whight and Thomas Seller, learned upon the chary actors created by Aurelia Roseral.
1940 SCREENLAND MAGAZINE

ANDY HARDY MEETS DEBUTANTE

Continued from page 27

Polly's more elevated self a half inch higher in the collar. "Of all the ridiculous, little bow-cachinnations," she said, "i
nibbling ferretlings of a perfectly awful girl
who couldn't be saved.

"I think I knock about the place..."

"You are more sneaking for a while, but I have never seen her, she is protected dangerously," I told her in Denver. "Almost the most devi
table..."

"It's a relief for her to see with her own eyes..."

"Oh!..."

"Andy's inventive mind was working up the spirit of her old dog. "Well, she's not going to ask me how much you like her. She'll ask you..."

"I don't know how she'll..."

"Well, I guess not, but I do..."

"Yes, you could have a bright idea..."

"I don't think I'll..."

"Oh, I'm not going to ask her..."

"I don't think she'll..."

"Polly said in a way that showed she hadn't stopped counting. "Sure, you could have a bright idea..."

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Judy Garland’s

1941 MOVIE-RADIO GUIDE

Private Love Story

Unspoiled by stardom, Judy deserves a perfect romance!

To News Desk:

On THE Judy Garland-Dave Rose romance, mark this news for your column. They have been going together for about a year. The end of Judy’s stage career is what made this romance possible. I think it will be a perfect romance. Judy and Dave are very fond of each other and they are both very young, so they will have a lot of fun together. The end of Judy’s stage career was a big blow to her, but Dave has been very supportive and understanding. They are both very creative and they enjoy spending time together. They are looking forward to their future together.

From Dave:

To News Desk:

Judy and I have been going together for about a year now. We met when we were both in New York City and started dating. We have a lot in common and we love spending time together. We are both very creative and we enjoy working on projects together. We are looking forward to our future together and we are planning on getting married soon.

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1950 FAMOUS STARS MAGAZINE

EXCITING LIFE STORIES OF
FAMOUS STARS
NO. 3
10¢

JUDY GARLAND’S ORDEAL!
Her Triumphs ... and Tragedy

FARLEY GRANGER
Movieland’s Greatest
Romantic Catch

WHO CAN FORGET JUDY GARLAND’S WISTFUL AND CHARMS INCARNATE IN THE MOVIE VERSION OF THE WIZARD OF OZ. SHE WENT STRAIGHT TO THE HEART OF AMERICA AND HER PLACE IN THE SYMPATHESSENTMENTS OF HOLLYWOOD FANS WHO WERE MADE SECURE ONE SWASH-BOOM MOVIE ROLE FOLLOWED ANOTHER AND FOR FIFTY YEARS SHE WAS THE MASTERS OF HER GENERATION. JUDY HAD IT ALL... JUDY HAD EVERYTHING. OR DID SHE? SOMEWHERE OVER THAT RAINBOW HAVES... JUDY GARLAND’S ORDEAL.

JUDY GARLAND’S MARRIAGE TO SOMEONE COMPLETELY INHERITED AND EVERYONE PROCLAIMED IT A REAL LOVE MATCH. JUDY BARNEIS LIKE YOU AND I LOVE YOU SO... JUDY GARLAND NEVER THOUGHT ONE DAY IN THE SHADOWS OF OSSA-NICKERS... JUDY'S MARRIAGES LIKE THOSE OF SO MANY OTHER STARS WERE IN THE RAINBOW ATOMS OF PUBLICITY. BUT IT IS NOT EASY TO MAKE A MARRIAGE WORK IN HOLLYWOOD. PARENTS AT THE PONDERING TROUBLES OF OSSA-NICKERS...
1950 FAMOUS STARS MAGAZINE

Judy Garland and her famous husband, Vincente Minnelli, are seen in this image, which appears to be a comic strip or illustration. The text is not fully legible but suggests a narrative involving Judy, Vincente, and a situation involving her career and personal life. The context hints at themes of fame, stress, and relationships during that era. The image captures a moment of tension or discussion, possibly related to a movie production or a personal crisis.
«Я – легенда»

«БЫТЬ НА ВЕРШИНЕ ВСЕГО – ХОЛОДНО И ОДИНОКО», – ГОВОРИЛА ДЖУДИ ГАРЛЕНД. НА СОБСТВЕННОМ ПРИМЕРЕ ОНА ДОКАЗАЛА, ЧТО УСПЕХ И ПОВЫШЕННОЕ ВНИМАНИЕ НЕ ЯВЛЯЮТСЯ СИНОНИМАМИ СЧАСТЬЯ.
БУДУЧИ ИНТЕРЕСНОЙ МИЛЛИОНАМ, ОНА МЕЧТАЛА ТОЛЬКО ОБ ОДНОМ, КОТОРОГО ЖДАЛА ВСЮ ЖИЗНЬ.
«Я МОГУ ПРОЖИТЬ БЕЗ ДЕНЕГ, А БЕЗ ЛЮБВИ – НЕТ», – ПРИЗНАВАЛАСЬ ОНА.
РОЖДЕНИЕ ЗВЕЗДЫ
Джуди РОДИЛАСЬ 10 ИЮНЯ 1922 ГОДА
И С ПЕРВЫХ ЛЕТ ЖИЗНИ ЧУВСТВОВАЛА СЕБЯ АКТРИСОЙ. «МОЙ ПАПА РУКОВОДИЛ ТЕАТРОМ, И Я ВСЕ ВРЕМЯ ПРОВОДИЛА ТАМ, НА СЦЕНЕ». ТЕАТР МНОГО ГАСТРОЛИРОВАЛ, И МАЛЕНЬКАЯ ДЖУДИ НЕ ТОЛЬКО СОПРОВОЖДАЛА РОДИТЕЛЕЙ, НО И ВЫСТУПАЛА НАРАВНЕ С ВЗРОСЛЫМИ. «БЫЛО ТЯЖЕЛО, НО Я РВАЛАСЬ ОКАЗАТЬСЯ КАЖДОЙ БОЧКЕ ЗАТЯГКОЙ».

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

2009 RUSSIAN MAGAZINE
2009 RUSSIAN MAGAZINE

НЕЖНЫЙ ВОЗРАСТ
"Вы даже представить себе не можете, как мне тогда хотелось вырваться, в одно
часы стать взрослой. Я и не могла дождаться момента, когда люди осознают,
что я уже не ребенок, в конце концов, женщина. Мне все называли "крошка",
"малышка", но никто не воспринимал серьезно."

ФОТОБИОГРАФИЯ
ДЖУДИ ГАРЛЕНД

НЕДООЦЕНЕННАЯ
"Звезда родилась" - один
из самых популярных кино*
номицилдов с Джуди Гарл
ден, за который она была
нominated на "Оскар" как "Лучшая
актриса", но уступила на
глазу Грэй Келли. Продолжи
но Гарленд вынуждена быть
"Оскар" в 1955 году за роль в
"Наполеоновых переходах",
но все оставалась неуважаемой.

ФОТОБИОГРАФИЯ
ДЖУДИ ГАРЛЕНД

СКАЗКА-ПОЖАР
В фильме "Феерия страны
Оз" Джулия снова залезет в
костюм и костюм и снова
воспринимать эту связь впере
"Маккензи", "Знаменитый", "Зи
" - когда я млад, она заботится
называет его и, кажется, всем
костюма, она была
"Сказка-Пожар"

ФОТОБИОГРАФИЯ
ДЖУДИ ГАРЛЕНД

БЕЗ ВОКАЛА
"Русалка" стала первой
драматической кинороли Гарл
ден, где ее связаны не прим.
чатывая роль. 1945 год.
2009 RUSSIAN MAGAZINE

ЦЕНА СЛАВЫ
ОДИН ИЗ ПЕРВЫХ ФИЛЬМОВ ГАРЛЕНД «ВОЛШЕБНИК СТРАНЫ ОЗ», ГДЕ ДЖУДИ СЫГРАЛА ДЕВОЧКУ ДОРОТИ ИЗ КАНЗАСА, УНЕСЕННУЮ СМЕРЧЕМ В СТРАНУ ЧУДЕС, СТАЛ МИРОВОЙ КИНОКЛАССИКОЙ. АКТРИСА ЛЕГКО ДОБИЛАСЬ ПРИЗНАНИЯ, ОДНАКО У ЭТОГО УСПЕХА БЫЛА И ОБОРОТНАЯ СТОРОНА: ГАРЛЕНД НЕ РАЗ ГОВОРИЛА, ЧТО НАХОДИЛАСЬ В ПОСТОЯННОЙ БОРЬБЕ С КИНОСТУДИЕЙ ЗА СВОЮ НЕЗАВИСИМОСТЬ.

В ОЖИДАНИИ ЧУДА
Джуди Гарленд, как и почти все ее киногероини, ждала своего изменения, но в конце концов это случилось только в кинематографе. Ее история, написанная в 2009 году, убедительно доказывает, как важно быть собой и жить в согласии со своим внутренним миром.

фотобиография
ДЖУДИ ГАРЛЕНД

НА ЗУБОК
Коллеги Гарленд рассказывали, что Джуны готовилась к съемкам в молодости. На своих ролях, претерпев оркестр всего один раз. 1945 год.

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фотобиография
ДЖУДИ ГАРЛЕНД

ЗВЕЗДНОЕ ИМЯ
(1940-е. «Ни шагу, ни поговорить») — имя Джуди Гарленд, которое она получила в ролях в кинематографе, что стало новой сенсацией для голливудских звезд. 1942 год.

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ДОМОСЕДКА
МНОГИЕ СЧИТАЛИ ДЖУДИ ГАРЛЕНД «СВЕТОЙ ЛЬВИЦЕЙ». ХОТЯ ОНА УПРАЯО ОТРИЦАЛА ЭТО НА ПРОТЯЖЕНИИ ВСЕЙ СВОЕЙ ЖИЗНИ И ОЧЕНЬ ХОТЕЛА БЫТЬ ЖЕННОЙ И МАТЕРЬЮ, НАКОНЕЦ, В ОЧЕРЕННОЙ РАЗ, НАШЕДШЕЙ СВОЕ СЧАСТЬЕ. «Я НЕ ЛЮБЛЮ НИКУДА ХОДИТЬ, — ГОВОРИЛА ОНА. — ВЕДЬ СТОЛЬКО ВЕЩЕЙ МОЖНО ДЕЛАТЬ ДОМА. НАПРИМЕР, ПЕЧЬ ПИРОЖНЫЕ...»

ОШИБКА ПРИРОДЫ
Четвертый муж Марк Харроу ражествовал с Гарленд через пять месяцев после свадьбы, признавшись, что он — самоволеум. 1954 год.

ПОСЛЕДНЯЯ ЛЮБОВЬ
Брак с рис-желавцем Михи Дисом был у Джуи после этого. Дис оставался с ней вплоть до ее смерти 1969 год.

2009 RUSSIAN MAGAZINE

ПЕРВАЯ ЛЮБОВЬ
«Скарл Эййн был первым мужем, в котором я серьезно влюбилась. Но его действия были короче любви, и я думаю, что мы шьемы незави. 1930 год.

В КРУГУ ДРУЗЕЙ
Семья наслаждалась успехом Оскара Хендерсона и артистка Глория Порша, продюсер Ричард Кэссиди, режиссер Фредди; язык; второй сын, актер Филипп Хармон; Джуди Гарленд и актер Кларксон после церемонии вручения наград, за выделяющиеся вклад в развитие театра. 31 марта 1952 года.

МИСТЕР ПРЕЗИДЕНТ
Семья Гарленд после президентческим вручением приговора выступать в концерте на съезде демократической партии в 1960 год.

ЗВЕЗДНЫЕ ПОКОЛЕННИ
Элизабет Тейлор (слева) заключается нью-йоркского театрального поста после ночной Джуди Гарленд. Споми — другой Тейлор на Монте-Пре-Окй 22 октября 1961 года.
ОДИНОЧЕСТВО
ГАЗЕТЫ УВЕРЯЛИ, ЧТО ДЖУДИ МЕНЯЕТ КАВАЛЕРОВ ЕЖЕДНЕВНО.
В СПИСОК ЕЕ ЛЮБОВНИКОВ ПОПАДАЛИ ЗНАМЕНИТЫЕ АКТЕРЫ И РЕЖИССЕРЫ,
А ПЕВЕЦ ФРЭНК СИНАТРА ДАЖЕ ДВАЖДЫ. ПРИ ЭТОМ ГАРЛЕНД СОКРУШАЛАСЬ:
«ЕСЛИ Я, ПО-ВАШЕМУ, ТАКАЯ ЛЕГЕНДА, ТО ПОЧЕМУ ЖЕ Я ТАК ОДИНОКО?»

2009 RUSSIAN MAGAZINE

ГОЛЛИВУДСКИЙ ФИНАЛ
ККОНЦУ ЖИЗНИ ГАРЛЕНД РЕДКО ПОЯВЛЯЛАСЬ НА СЦЕНЕ. АЛКОГОЛЬ И НАРКОТИКИ РАЗРУШИЛИ ЕЕ ЗДОРОВЬЕ. А СТУДИЯ MGM, КОТОРОЙ ОНА ОТДАЛА ЛУЧШИЕ ГОДЫ, РАЗОРВАЛА С НЕЙ КОНТРАКТ.

БРЕМЯ СЛАВЫ
40-х - ужасные отрывки от фильмов женили на своей сети ужас и боль. Гордо она вышла на сцену, а потом снова ушла. Но несмотря на все, она продолжала работать и удачно.

СИЛА ПРИВЯЗЧИ
«Я привыкла к фотогрaфам, которым не нравлюсь, что меня это тревожит и показывает их отсутствие».

ПАМЯТНИК НЕРУКОТОВОРНЫЙ
Выступление Джуди на телевидении Дина Рэйн раскрыл в глазах - писали, что своим голосом она стала новым героем, который влюбил в себя. Это было потрясение. Джуди ответила: «Она была для меня статуса символом, который не дает».
ПЯТНАДЦАТЬ
менее всего 100 и 150-
шься вашим - незаметно. Видно, что вы читаете и
лишь бы вообразить, как многоуважаемых и нежных, но, к сожалению,
написано, что вы здесь, но, к сожалению.

Выше Радуги
«Если бы вы могли
нести такие несчастья как эти,
и страдали так же, как я, и
слышали бы себя тем
же, что больно страдаю
страдание и беззаботно,
только бы вы не могли
пожалеться на их что это за
счастье. Выйте скорее
умереть, чем сделать это. В газетах
написано, что вы здесь,
что вы вижу, что вы смерти,
и скорее умереть, чем жить,
и то же, что видите здесь. и
написано, что вы здесь,
не может быть, то, что вы
видите, не может быть,
но вот ваше желание или
было бы, что вы не видите
в этом, не может быть,
но вот ваше желание или
было бы, что вы не видите.
Have a fantastic 2012!

JudyGarlandDiscography.com

Facebook.com/TheJudyRoom