

2013



Year in Review

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2013 - A Varied Year

2013 was a good year for Garland fans. We were treated to the **Blu-ray release of *Easter Parade***, some DVD re-releases, and of course the big screen return of *The Wizard of Oz* - this time in a marvelous new 3D version. Oz never looked so great!

Another couple of highlights: The new JSP deluxe CD set *Creations 1929-1962 Songs She Introduced* ([page 61](#)) and *The Wizard of Oz 75th Anniversary Official Companion Book* ([page 11](#)).

Over at Facebook, as of this writing, the [Judy Room's Facebook Page](#) has passed 16 thousand likes! It's a fun, all-Judy all-the-time page that complements the site quite nicely. [The Judy Room's Facebook Group](#) is also going strong, with fun discussions and fan photos. Check them out and join or "like." Thank you everyone for all the wonderful support and input.

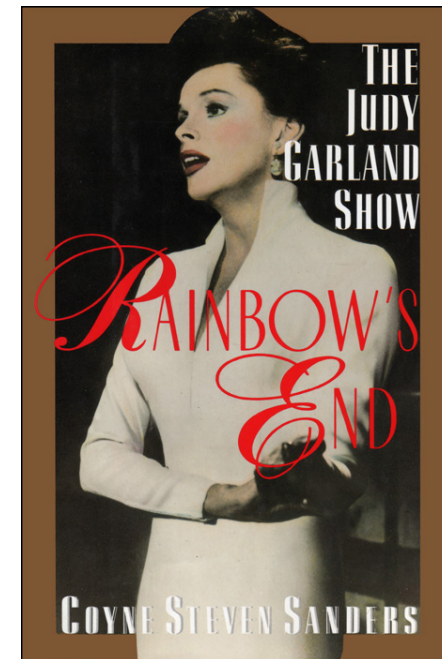
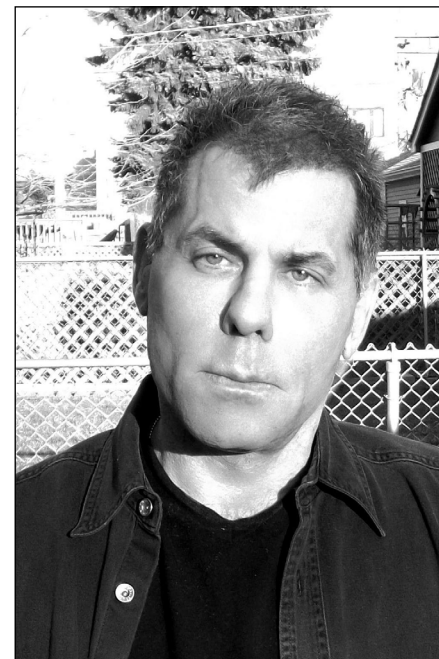
The news blog (www.JudyGarlandNews.com) is also going strong as is the website (www.TheJudyRoom.com).

In 2013 we also lost two respected and beloved members of Garland fandom: **Steve Sanders** and **Margaret Pellegrini**. Sanders was the author of the wonderful book *Rainbow's End: The Judy Garland Show* and Pellegrini was one of the "Flower Pot Munchkins" in *The Wizard of Oz* and a bright light at any Oz or Garland event. A very sweet, lovely woman. She'll be missed.

2014 will bring us the 75th anniversary of *The Wizard of Oz*, as well as many other Garland related releases and events. Stay tuned to the news blog for updates and info on all of the major happenings.

Have a great year!

Scott Brogan
Webmaster, TheJudyRoom.com & JudyGarlandNews.com



2013

INTERVIEWS

JAN GLAZIER

JAY SCARFONE & WILLIAM STILLMAN

Year in Review

Interview with JAN GLAZIER

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



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

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

Images: Judy in New York & Judy in Hollywood logos;
Richard & Jan Glazier and Frankie Labrador

Interview with Jan Glazier

[This interview was first published in the June 2013 issue of *Garlands for Judy*]

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

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

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

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

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

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

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



Jan Glazier, the late Steve Sanders, and Frankie Labrador at the "Judy in Hollywood" event

Meets Debutante, and inserts from "*Easter Parade*" and *Meet Me in St. Louis*. We're running out of wall space, but there are a few we'd still like to find.

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

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

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

Interview with Jan Glazier

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

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

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



“Judy in Hollywood” attendees visiting the MGM recording studio



“Judy in Hollywood” attendees visiting the Warner Bros. Studios walkway as seen in *A Star Is Born*

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

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

Interview with Jan Glazier

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

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

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



"Judy in Hollywood" attendees at the CBS studios with George Sunga; Richard and Jan Glazier and Frankie Labrador

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

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

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

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

Interview with Jan Glazier

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

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

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

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

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

I can't forget to comment on perhaps the single most exciting event we've had, and that's our dinner with George Schlatter at the latest Judy in Hollywood. Not many television producers are superstars, but he is. What

a raconteur! We all had such an amazing time hearing his stories about TJGS. And of course, any time we can spend with the incredibly sweet Joe Luft is a gift. Judy's boy.

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

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

After the first festival I had a dream that Judy came to be with us. I made sure everyone got to talk to her and have their picture taken

with her. They were all so thrilled. When it was over and I walked her to her room, she looked at me with tears in her eyes and said "Thank you. You've made me very happy."



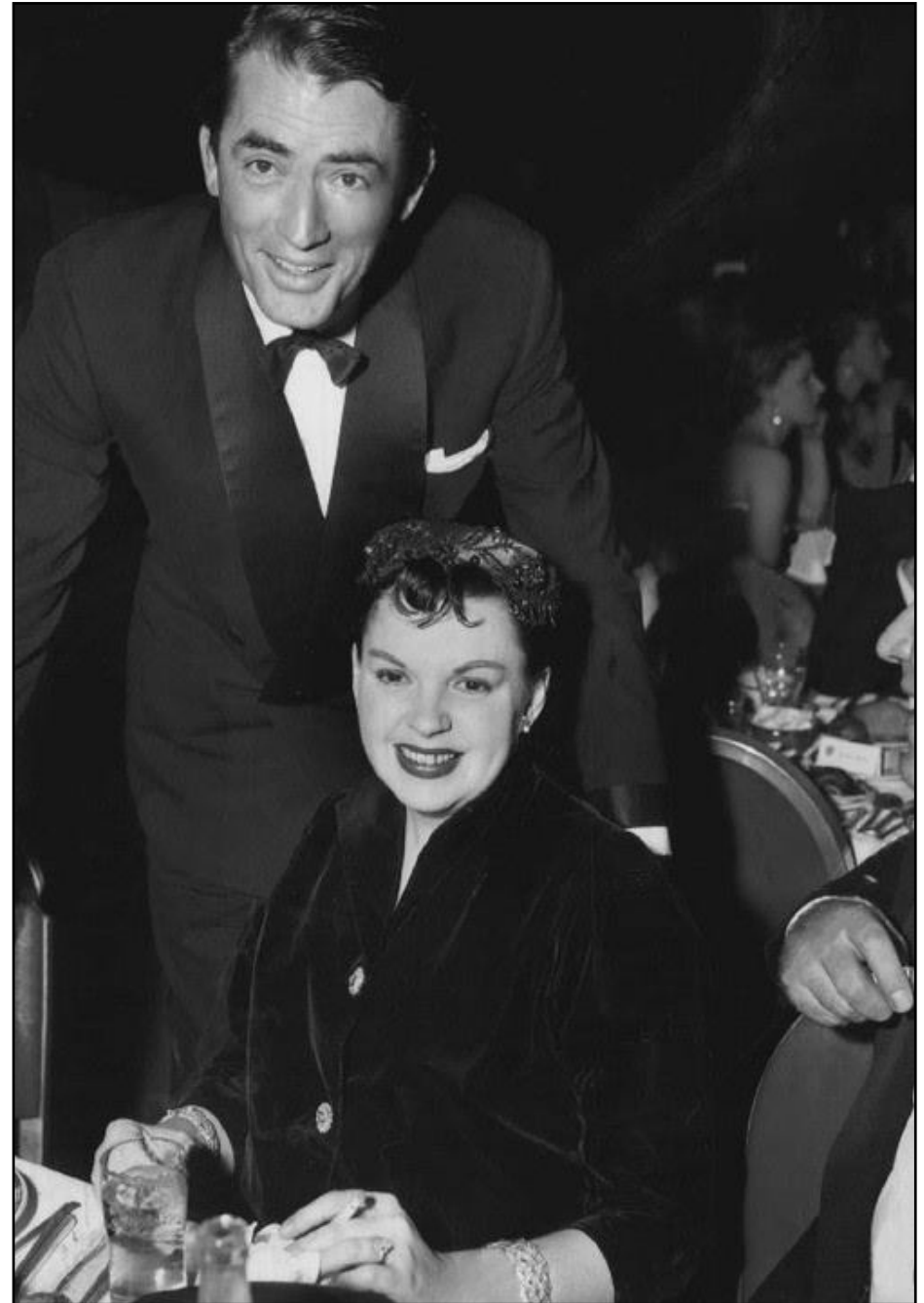
"Judy in Hollywood" attendees at the Hollywood Bowl

Interview with Jan Glazier

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

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

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



Images: Judy in Hollywood Logo; Gregory Peck with Judy

Interview with Jay Scarfone & William Stillman, authors of the Oz 75th Anniversary Official Companion Book

[This interview was first published online at JudyGarlandNews.com on December 24, 2013]

Jay Scarfone & William Stillman are the co-authors of the recent, wonderful book “The Wizard of Oz – The Official 75th Anniversary Companion” – read my review on [page 46](#).

Thank you Jay and William for taking the time to answer these questions, and for giving us fans an insight into the creation of such a wonderful book.

Judy Garland News & Events:

You both co-wrote the 50th anniversary companion book that was released in 1989. In the last 25 years, what were some of the surprises or new revelations you discovered in the interim?

Jay & William:

The surprises were that so much new information and visual material were awaiting us to honor the 75th anniversary of *The Wizard of Oz*, and warrant yet another book that would supplement, revise and complement what had already been told. Just when we thought we had seen or read virtually all there was, something else would surface previously unknown to us. So while we’ve maintained our interest in Oz since 1989 (and well before), the process of accruing the “new revelations” came fast and furious, at times, just recently and to the benefit of this new project.

Specifically, this included tidbits like finally finding the rationale for why they made Judy a blond, because, like Snow White, Dorothy was a storybook princess (and a blond in the Oz books that followed *The Wizard*); they gave her heavy makeup to imitate the thick, flat tints of cartoon paint (in the first scene filmed, the Scarecrow’s scenic backdrop resembles the stylized look of Walt Disney’s *Flowers and Trees* cartoon short). Discovering that Charley “Uncle Henry” Grapewin performed in a roadshow version of the early Oz stage musical. Finding additional films in which Toto appeared, like *Back from the Front* with The Three Stooges. And that Mervyn LeRoy told reporters Ray Bolger was to be the Scarecrow during a two week period in early March 1938 when the entire production was very much in an embryonic state (Bolger was next cast as the Tin Man before becoming the Scarecrow for all time).



Interview with Jay Scarfone & William Stillman, authors of the Oz 75th Anniversary Official Companion Book

Your book “The Wizardry of Oz” is amazing, and a perfect companion book to this one. Was it tough to try and find new things to talk about in the new book that hadn’t been covered in that or the 50th anniversary book?

The Wizardry of Oz was intended to approach the making of Oz from the perspective of its unsung heroes—the men and women who worked behind the scenes but never received recognition on screen, as is protocol today. In doing so, it looked at the film from a very technical vantage point, presenting detailed insight to the creation of Oz’s make-ups,

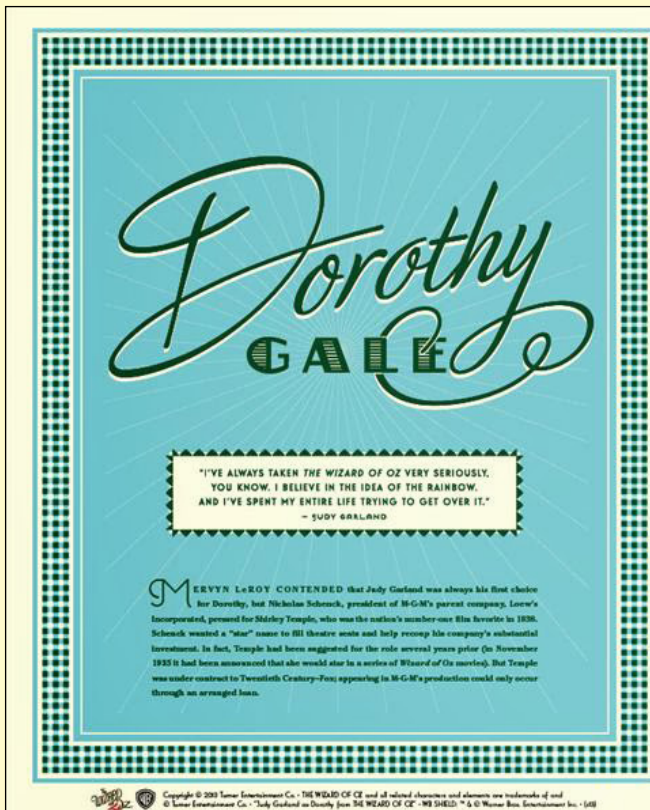
costumes, sets and special effects (thus the book’s subtitle, *The Artistry and Magic of . . .*). So the angle for *Wizardry* was very different from the 75th anniversary book, which was intended to provide a “celebratory” update and overview.

We expected there might be challenges in finding new things to present, but as it turned out this wasn’t the case; it all culminated very fortuitously for us in a manner that felt increasingly like a spontaneous predestiny at times. We’ve never had an experience quite like it! And we very much wanted to put Oz in proper perspective with its times because

so much has been blown of out proportion or mythologized. Ultimately, however, we ended up with too much! The book’s manuscript, as we submitted it, was over twice as long and we had to cut hundreds of images due to page and space limitations. Much of the edited material would have focused on pre-M-G-M material, the original 1939 merchandise (we were prepared to do an entire visual catalog of everything known to us), the foreign release publicity, the television broadcasts and hosts, and the more contemporary legacy of the film during the last four decades. There were a number of 1938-39 images that were excluded, though.

How different is it now to write a companion book as opposed to how it was then?

It is exceptionally more difficult—by far—to do a licensed companion book than it was 25 years ago, or even 15 or 10 years ago. The *Wizardry of Oz* was officially licensed in both its 1999 and 2004 incarnations, but Warner Bros. Consumer Products has since become very sophisticated and more stringent in protecting its corporate property in terms of what can be said and shown. The publishing industry has also changed dramatically over the years. The stakes are much higher, publishers are far more selective, and technology is rendering print media virtually extinct. We knew that this would probably be the last opportunity to do something in book form that would coincide with a landmark *Wizard of Oz* anniversary. The expectation from both Warner Bros. and HarperCollins was that this would not only be the official anniversary book, it would be a book in which the bar was raised in terms of imagery, content, presentation, and mass appeal (hence the inclusion of the “extras”).



Interview with Jay Scarfone & William Stillman, authors of the Oz 75th Anniversary Official Companion Book

What was the biggest pleasure you had in putting together this new book?

The biggest pleasure was turning up new information and imagery (when so many felt that the Oz wishing well had been tapped dry) and anticipating how the film's fan base would react when having such treasures revealed to them.

There was also exhilaration in feeling that we were being protected and guided at every turn. For those who don't know, the "Scott" of our dedication is Scott Schechter, a passionate Judy Garland and Liza

Minnelli fan, researcher and historian. We didn't know Scott well, but what we knew, we liked; he always seemed like one of the "good guys" who was underappreciated. He, in turn, was amused by our nonchalance when it came to post-Oz Judy Garland. We became friendly and he understood the hardships and challenges of taking on the kinds of research projects to which we aspired. As the new book was picking up unexpected momentum through a series of very synchronous events, we both— independent of one another—concluded that "Scott," who passed away suddenly in May 2009, was the impetus. Drawing this conclusion was unusual in that we only met him twice (in addition to periodic phone chats) but that pervasive "presence" very much persisted throughout the entire project. It was pleasant and reassuring.

The graphics in the book are amazing and the printed extras are a real joy. How much input did you have in the process for both the look and the style of the book, and the printed extras?

In the wake of collaborating with a huge corporate licensor (Warner Bros.) and major book publisher (HarperCollins), we were relatively pleased with the amount of involvement we experienced. That is, while WB and HC had their own distinct (and oftentimes mandated) ideas for the book, we were at least given the opportunity to help shape those intentions at every turn to the best of our capabilities and integrity. When we turned in our manuscript and photo images last February, we expected to be able to sit back, at least temporarily, and let the editors and designers take over. As it turned out,



we worked non-stop on nearly a daily basis in our collaboration with the book's production team until it went to press in September!

This project was very much a book-by-committee in that at any given moment there were no less than a dozen individuals—including two different legal teams—who were constantly vetting and questioning accountability for every sentence and every image. A number of revisions to certain aspects of the text were necessary in order to satisfactorily comply with Warner Bros. approval. As part of the process of submitting material to HarperCollins, we were obligated to indicate where images should be placed in the text and how large they should be. But by the final layout, much of that was revised and, ultimately, what went where and at what size was largely the decision of others. We had some cursory input into the overall design in that we wished for it



Interview with Jay Scarfone & William Stillman, authors of the Oz 75th Anniversary Official Companion Book

to project the art deco elegance befitting a 1930s-era film classic, and we think it succeeds on that level. It was also the desire of Warner Bros. to emphasize the first chapter by making the set illustrations large enough to give the reader the feeling of being “in” the movie. In fact, Warner Bros. had the final say on all aspects of the book and even gave the book its title.

The extras were a separate process altogether. Those needed to be determined early on in order to be printed and ready to insert into the book once it came off the press (the envelope containing them actually detaches from the book). Since the extras are technically “merchandise,” a different division of Warner Bros. had to approve them. This led to alterations in the original design of some items to exclude (for legal reasons unknown to us) the word “Technicolor” or the name “Charley Grapewin.” The lobby card booklet was to have shown samples from the 1949 rerelease set, but at the last moment those were vetoed because Judy’s dress and the Yellow Brick Road were inaccurately tinted red. These were quickly replaced with images of the 1939 lobby cards but a typo slipped through still identifying them as “rerelease” cards. (The good news is that the book went to a second printing a month before its official publication so we had a small window of opportunity to correct such minor gaffes.) There was a very keen interest by HarperCollins early on in reproducing the 1939 Oz paper character masks and valentines as extras but that would’ve entailed tracing the origins of the original artists and crediting their art for which, this many years later, no known records exist. As with the content of the book, the extras were intended to hold mass appeal so there are some vintage reproductions but also



more “trendy” novelties such as the interchangeable picture frame, the Oz newspaper and the Wizard’s certificates.

Obviously projects like this don’t just happen in a few months or even one year. Can you describe to our readers the basic process of putting a book like this together, from beginning to end?

The project began in September 2009, at which time we set the intention to manifest a truly extraordinary book that would honor *The Wizard of Oz* for its 75th anniversary. Once we set the intention, we embarked upon a journey of discovery that consis-

tently led us to uncover previously unknown facts and quotes of the 1938-40 era as well as visuals of which we could have only dreamed of securing prior to this time.

We were fortunate to be able to enlist the services of Grace Ressler, who served as our agent and advocate in getting the book idea (along with mock sample pages that we ourselves put together) in front of several publishers. Grace was not only invaluable as someone with connections in the publishing industry, but we first came to know her years ago when licensing our book *The Wizardry of Oz*—as she worked for WB licensing at the time!

Interview with Jay Scarfone & William Stillman, authors of the Oz 75th Anniversary Official Companion Book

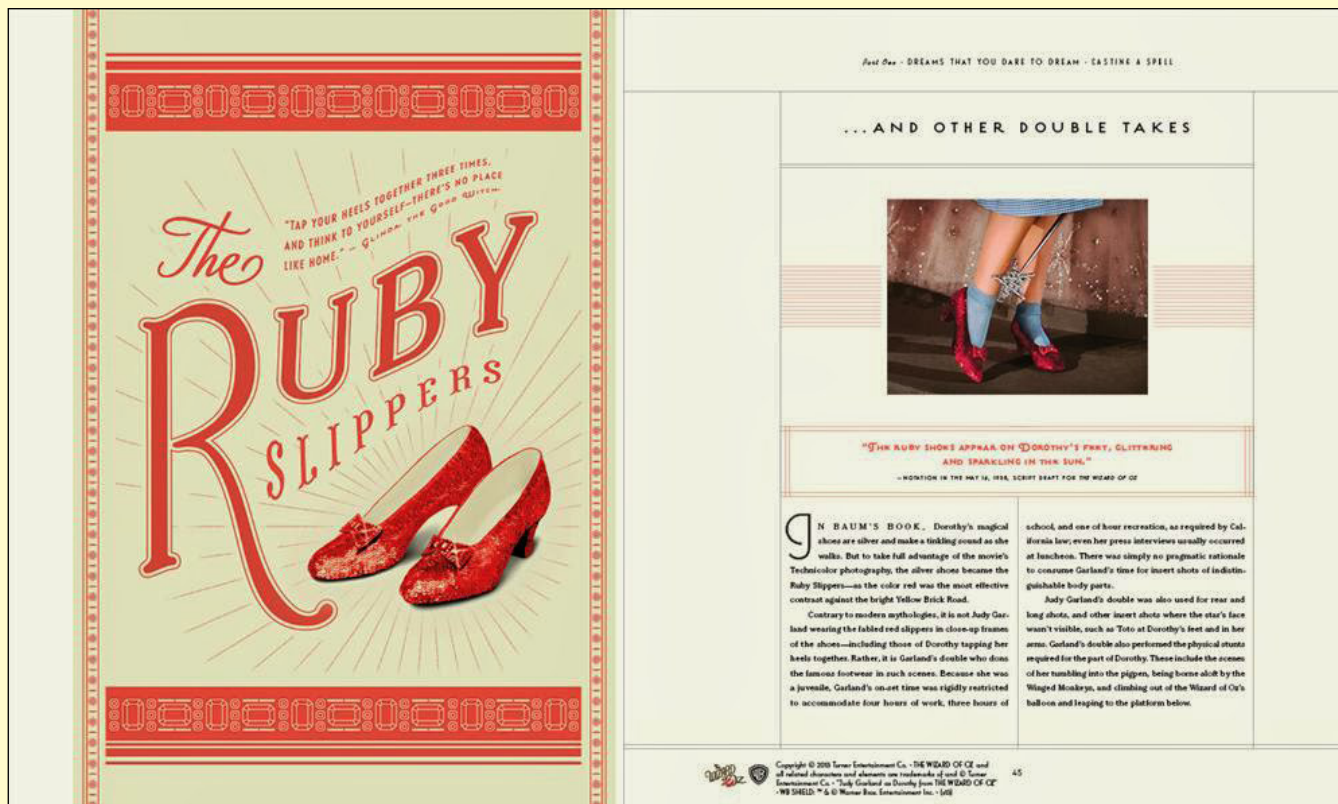
So she had that inside knowledge to bring as well. (Ironically, Grace lives/works on the West Coast, but she is originally from a city located just minutes from where we both live, and most of her family still resides there. Fate, once again?) Grace was able to garner interest from several publishers, all of whom said their interest was conditioned upon the fact that the book would be THE officially-licensed 75th Anniversary book. Enter Warner Bros., to whom each publisher had to present their pitch for the book, with the final selection being decided by WB. In the end, they selected HarperCollins, and we're so glad that they did!

Prior to contracts being signed, our would-be editor and director of design made the pilgrimage from Manhattan to our home state of Pennsylvania in order to see the collection and discuss the book in depth. They were hoping to secure the talents of HeadCase Design (which they ultimately did) to give the book its overall look, design and layout, as HeadCase had beautifully done the book on Broadway's *Wicked*. Two months before the book went to press, we also made a trip to HarperCollins to fine-tune the layout.

We were exhaustive in our research, and scoured

everything we could get our hands on from the time period. We were well aware that M-G-M exaggerated its press materials, or that certain bits of information would be questioned. So for every "new" contention we make, that in some cases challenges prior documentation, we had no less than three different sources verifying the information, be it quotes from prior interviews, written documentation, memoirs, and so on. We ensured this not only for our own professional standards but also as a necessary requirement of our legal liability. As a result, our original bibliography ran over seventeen pages but our editor felt the space was better devoted to more Oz and we agreed (an entire signature, sixteen pages, was added from what was previously budgeted)! We also had a wealth of unused material from six years of research on *The Wizardry of Oz* including interviews with cast and crew who are all now deceased. But, as we indicated, much material was excised because it was taking on too "scholarly" a tone that would limit the book's appeal. The previously unpublished stills and Technicolor test framewere acquired through nerve-racking negotiations with private individuals and at tremendous expense (our own out-of-pocket purchases)—specifically to "rescue" them, include in this book, and to share them with Oz and Garland fans of all ages. With rare exception, all images in the book are reproduced from first-generation originals for maximum clarity.

Writing and editing the book was a virtually non-stop process that required much juggling with our respective full-time work and travel schedules. Some individuals who only know us through our books may have assumed that we are full-time Oz book writers. But in reality, the books are "moonlighting"



Interview with Jay Scarfone & William Stillman, authors of the Oz 75th Anniversary Official Companion Book



endeavors to our separate and distinct full-time professions. As it turned out, this particular book became a second (but welcomed) full-time job for us both.

What is your favorite scene in the film?

Jay always liked Dorothy's first meetings with her three friends. This is particularly true of the Lion's introductory scenes. Here you have Judy, Ray, Jack and Bert (and Toto, too) all together on the Yellow Brick Road—classic imagery from an iconic film. Watching those scenes during the single annual broadcast while growing up also meant that the movie still had a ways to go before it would be over for another whole year!

Bill is partial to the dramatic tension in the scene in which the evil Witch finally has poor little Judy Garland all alone and is bargaining Toto's life in exchange for the Ruby Slippers. It resonates for him because of his lifelong work as an advocate for people with autism, who can be easily taken advantage of in the manner of the manipulative Witch. Dorothy's youthful naïveté in asking if she can "still have my dog" after the shoes refuse to come off is a brilliant piece of scripting in that it's exactly something a child would think to say. From his childhood, Bill recalls the Yellow Brick Road scene as most exciting.

What is it about "The Wizard of Oz" that makes you a fan?

Jay is not going to be any more sophisticated in his reason than it truly is. Basically, it's always been a feast for the senses: the colors, the photography, the special effects, the music, the humor, the sentiment, etc.



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Interview with Jay Scarfone & William Stillman, authors of the Oz 75th Anniversary Official Companion Book

Growing up as a child (and even today) the film has had that intangible “something” that stirs special feelings like nothing else ever has.

Bill enjoys the history of the 1930s filmmaking era and appreciates the sheer fantasy of the movie: if it all happened to Dorothy, then it could conceivably happen to anyone of us at any given moment!

What first attracted you to Oz?

Jay doesn't remember the first time he was introduced to the *Wizard of Oz* movie. It was definitely via the annual television broadcasts of the late 1960s, but it's always been there for as long as he can remember. And it was always treated as a significant event each year, as much as Christmas and birthdays. Everyone—family, friends, classmates, teachers—would all be abuzz as each year's annual telecast was announced, and it would be talked about for days afterwards.

Bill remembers *The Wizard of Oz* as a holiday event at Christmastime in the 1960s. Simultaneously, he was given the 1950 picture book edition of *The Wizard of Oz* with illustrations by Anton Loeb (who worked for animator Max Fleischer at one time). Loeb's sketches were close enough to the movie portrayals such that there was no conflict for Bill, and he actually learned to read by recognizing words as his mother recited from the book at bedtime. It is a great joy to have three of the original illustrations from this book hanging in our office.

Occasionally, we come upon someone who, for whatever reason, never saw the film as a child. When they view it as an adult, it usually doesn't

have the same impact; it's something that touches you as a child and tends to stay with you all your life—and that's not a bad thing. Even though Judy Garland was arguably too old for the part, her sincerity carries the entire picture. She lives out experiences to which most children can relate: the panic of being separated from family unexpectedly, making new friends, being bullied, kinship with your first pet, and so on.

What do you think is the main reason for the enduring appeal of the film?

The enduring appeal of Oz lies in its tradition as a family event. Ask anyone who grew up anticipating the annual telecast, and you'll hear tell of going over to grandma's to watch it, or taking a bath early so you could stay up past bedtime in your pajamas, or mom making popcorn to eat while the family watched together. It was also a time when there wasn't such a barrage of viewing options, so Oz was really special. We have to rely upon those who hold dear those fond and nostalgic memories to ensure the experience of “sharing” Oz gets passed along and does not become diluted amidst the present-day



Interview with Jay Scarfone & William Stillman, authors of the Oz 75th Anniversary Official Companion Book

bombardment of pictures that are Hi-Def, 3-D, and full of gratuitous CGI effects.

Oz and Judy Garland fans can be quite picky and vocal. Did you feel any pressure or obligation when writing this book or your previous books?

One of the challenges of compiling a book like the 75th Anniversary Companion was discerning how to appeal to any number of factions and to anticipate what those groups would expect of us for the occasion. When assembling the book, we were conscious of desiring to appeal to Oz fans, Judy Garland

fans, film buffs, and entertainment historians as well as the casual fan who wouldn't want to be bogged down with too much minutiae. So it was very much a balancing act. But from the outset, as stated in the book's introduction, we aspired to provide readers with something unique, something that wasn't merely a repackaging of what had been done in prior works. Our own personal vision was to include only material that was previously unpublished or otherwise unfamiliar to the most die-hard of Oz fans. But the book's licensor, publisher and designer all conveyed their desire to also include the "classic" images that the more casual fans would expect;

and there was an expectation that art designated by Warner Bros. be used, such as on the dust jacket cover. Given this directive, we did our best to offer something to please nearly everyone when honoring the standards of excellence we set for ourselves. You can't please everyone, but the more realistic goal is to maximize the number of folks who do like the work that you've done and can experience some personal enjoyment from what has been put forth.

Likewise, no book is perfect. For example, in one instance, something that was obvious to us has proven confusing to others: one has to look carefully but in



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Interview with Jay Scarfone & William Stillman, authors of the Oz 75th Anniversary Official Companion Book

the upper left corner of the still of the rocks on page 110, one can make out Buddy Ebsen, Bert Lahr's (blurred) face and the tip of Ray Bolger's headdress where they are all dressed as Winkies. An M-G-M prop man's face is clearly visible next to Bolger.

What has your experience(s) been in dealing with the Garland/Oz fan "Communities"?

A definite "perk" in having written our *Wizard of Oz* books has been the opportunity to meet so many other Oz aficionados and Judy Garland fans. There's definitely an eclectic fan base, but all are so very enthusiastic and devoted when it comes to Oz and/or Garland. We have made some lifelong friends and we have had some significant learning experiences along the way. We otherwise tend to live very private lives and are selective about new Oz-related projects and personal appearances to which we commit.

What are your thoughts on the new 3D version? Have you seen it?

As representatives of a Warner Bros. product, we were invited to attend the "re-premiere" of *The Wizard of Oz* at the newly christened TCL Chinese Theatre in Hollywood, which was a treat. We were initially apprehensive but went in open-minded and were pleasantly surprised with the results. Rather than being an over-the-top attempt at 3-D gimmickry, it instead provided a more subtle effect that enhanced the depth of the film in a way that was more believable. There were many details we never noticed for seeing the film as enhanced as it was, such as Miss Gulch's umbrella or the sound of birds singing during the Scarecrow scenes. And be it the Hi-Def or big-screen experience, the clarity was

beautiful, right down to projecting the textures of the characters' costumes. Nicely done.

For fun, how many times do you think you've seen "The Wizard of Oz"?

We've never actually tabulated it!

Do you have any plans for future Oz books, or other projects that you can discuss at this time?

Because so much information was excised from this project, we certainly cannot count out something else in the future! Suffice it to say that much, much more remains to be told. But much of that depends on the proper alignment of the stars and for the proper vehicle/opportunity being present at the right time. One thing that is definite, however: for the hardcore collector, the book is being issued in a different cover with a deluxe leather binding by Easton Press (www.eastonpress.com).

Thank you so much for taking the time to respond to our questions. Do you have any final thoughts you'd like to convey to our readers?

The 75th Anniversary Companion book was very much a labor of love that nonetheless required an abundant mixture of blood, sweat, and tears. Given our passion for the movie, however, we were happy to persevere. From the time we started on the journey for this book several years ago, there was truly never a time when we believed (or would accept) that it would not come to fruition for the sake of everyone who loves *The Wizard of Oz*—and that's a lot of people! And we now have a new appreciation for how *The Wizard of Oz* film, itself, came together for

all the sacrifices and compromises that were made on our own Oz project. We do hope that everyone will enjoy the book and will find it exciting and informative. That would be the greatest reward of all. Finally, we would be pleased to entertain any other questions your readers may have for us. Thank you so much for your interest in our work.

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Interview with Jay Scarfone & William Stillman, authors of the Oz 75th Anniversary Official Companion Book



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THE WIZARD OF OZ
The Official 75th Anniversary Companion
By Jay Scarfone and William Stillman
October 29, 2013/Harper Design, an imprint of HarperCollins
Hardcover Nonfiction
ISBN 9780062278012/\$40.00/176 pages

Learn more about the making of The Wizard of Oz at [The Judy Room's Spotlight on The Wizard of Oz](#)

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

ARTICLES

THE INTERNATIONAL JUDY GARLAND CLUB - IS IT A SCAM?

ARSC JOURNAL REVIEW OF THE AMSTERDAM CD

ARSC JOURNAL REVIEW OF THE CARNEGIE HALL CD

Year in Review

THE INTERNATIONAL JUDY GARLAND CLUB - IS IT A SCAM?

[Originally published at JudyGarlandNews.com on November 2, 2013]

“The International Judy Garland Club - Is It A Scam?”

That was the question recently posed to me by several of the Club's members. “Is it a scam?” After reading the facts presented here, you be the judge. I received enough questions that I decided to find out what's going on. It's easy to see that the Club has consistently failed to deliver what has been promised to its members/subscribers since rebooting in 2009. Yet they still expect, and actively seek, membership renewals while at

the same time giving excuse after excuse for why they're not living up to their promises.

The centerpiece of the Club, and the main reason most people subscribe, is their gorgeous magazine “**Judy Garland: a Celebration.**” The magazines are “*bursting with rare photographs of Judy from both a professional and personal perspective. Each issue includes anecdotes, reminiscences, news and reviews. The design is stunning and the magazine is produced on high quality paper.*” That's what their website proclaims. They're right. It's beautifully printed and includes quite a plethora of photos, many rare and/or unpublished.

The quality of the Club's publication is not an issue. What's making people raise their eyebrows and question the Club's motives is the fact that the Club has been taking yearly membership/subscription fees under the guise of providing “*two beautiful glossy magazines a year, with newsletters, special membership offers and a Club membership card.*” That's what the Club's editor **Gary Horrocks** said in a post to the Judy Garland Message Board on December 20, 2010. That declaration was also printed in Issue #1 (image at right) as: “*Judy Garland – a Celebration is published twice a year; in spring (March/April) and autumn (October/November).*” That's not what members have been getting. Not by a long shot.

DISCLAIMER

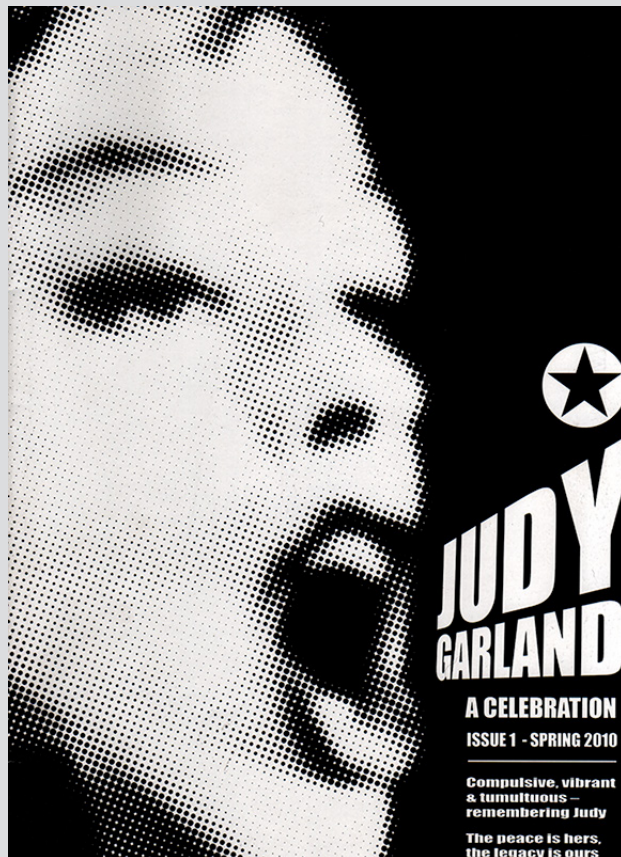
I am not a member of the Club, so I have no interest in whether they do or do not deliver on their promises. I'm not effected in any way by their inability to deliver, nor am I effected monetarily. I had noticed that something was going on prior to receiving these questions from Club members, but I didn't pay much attention. After researching the facts from the beginning of the “new” club in 2009 to the present, it's very clear that the club has been taking members' subscription renewals each

year, but has not delivered what was promised as the perks (and incentives) of becoming a member.

I emailed the Club several times to get an official statement from them on this subject. My emails were ignored. A few days later, Club editor Gary Horrocks posted a long post on Facebook, the message boards and the discussion groups about the upcoming publication and a new, retroactive “phase” method for calculating what issues members should and should not have received since 2010. This comes off as a very clever “out” for the club's continued inability to deliver on their promises, but still expect people to keep paying yearly membership dues. This “out” is conveniently retroactive to the beginning of the new Club yet still does not fully address the fact that the Club took yearly membership fees without delivering what was promised – year after year. Any fan club that takes membership fees for several years but doesn't deliver what's promised, and then retroactively puts in effect a new “phase” system like this one, is automatically suspect. The specifics of this new “phase” method are detailed towards the end of this article.

A BIT OF CLUB HISTORY

The first **Judy Garland Club** was started by **Albert Poland** in 1955. Poland produced the “**Garland Gazette.**” In 1956 **Pat McMath** took over the club as its president. McMath had tried to start a fan club in 1949, but Judy's manager Carlton Alsop politely turned the offer down, stating that Judy's hold on the public was such that she didn't need a fan club. The club prospered, until 1963 when Judy asked that the club be disbanded. She was unhappy with how some of the fans had been abusing privileges. McMath continued the club until 1966. In the 1960s **Max Preeo** published “**The Garland News**” and **Sonny Gallagher** published “**Newsflash.**”



THE INTERNATIONAL JUDY GARLAND CLUB - IS IT A SCAM?

There was also “**The Judy Garland Collector**” that ran from the late 1960s into the early 1980s. From 1990 to 1995 **Sonny Gallagher** published “**Beyond Rainbows**” and from 1995 to 2009 Scott Schechter published “**Garlands for Judy.**” I re-booted “Garlands for Judy” in 2012 as a free, online webzine (go to: www.thejudyroom.com/garlandsforjudy.html for details).

In 1963 **Lorna Smith** began publication of the “**Rainbow Review**” in London. Judy gave Smith her blessing and the club, and publication, prospered until the mid 2000s. This is the club that the new incarnation ties itself to, touting that it’s the only club with Judy’s blessing. In light of this new incarnation’s activities, it’s doubtful that if Judy were alive she’d continue giving her blessing. This new incarnation is arguably not the same club as the 1963 version.

THE NEW INCARNATION OF THE “INTERNATIONAL” CLUB

November, 2009: New Club editor Gary Horrocks emails a PDF newsletter announcing the new Club and the new publication “Judy Garland: a Celebration” which would replace the “Rainbow Review” that ceased publication in 2007.

Horrocks stated (pertinent text bolded by me):

*“The inaugural issue of ‘Judy Garland: a Celebration’ will launch in early spring 2010 as part of a new portfolio of Club services that we are preparing to introduce throughout the year. **Each year members will receive two copies of the new magazine** that will cover 44 pages and feature over 70 rare and glorious photographs of Judy. The magazine will be produced in a similar style to issues of the Rainbow Review (1998-2007). In addition to the magazine, **members will also receive regular Judy news bulletins via e-mail.** Members who*

do not have internet access will be sent print copies of the same news bulletins by standard post... The first two issues of ‘Judy Garland: a Celebration’ are reaching completion.”

In fact, the Club rarely sends out email newsletters of any kind whether via email or “snail mail.”

A QUICK SNAPSHOT

The reality, in a nutshell, is this: The new Club has been in existence for **four years**. They’ve promised **two issues** per year. That equals **eight** issues. The number of issues that members/subscribers have actually received is **four**. As of the date of this article, a fifth issue is allegedly being mailed out to members soon. If it’s received before the end of this year (2013), that would make five issues received in four years. Not quite what

members/subscribers have paid for.

Here is a breakdown of what members have actually received:

2010: Issue #1 – Mailed in the Spring [2010 should have seen Issues #1 & #2]

2011: Issues #2 & #3 – Mailed in the Winter and Autumn [2011 should have seen Issues #3 & #4]

2012: Issue #4 – Mailed in September [2012 should have seen Issues #5 & #6]

-- To date, nothing has been received since September 2012. That’s more than 13 months. 2013 should have seen Issues #7 & #8, if the club stayed on track. Instead, Issue #5 is allegedly “coming soon.”



THE INTERNATIONAL JUDY GARLAND CLUB - IS IT A SCAM?

THE DETAILED FACTS

When it was announced in November 2009 that the Club was starting up again, an email newsletter went out in which the new Club editor, Gary Horrocks, stated: *"The first two issues of 'Judy Garland: a Celebration' are reaching completion."* In hindsight, this was a ploy to drum up membership. Neither issue was anywhere near completion.

The first issue of the new publication was scheduled to get to members in January 2010 but it did not get to them until March 2010. No problem there. It's entirely possible that Issue #1 was "reaching completion" in November.

In April 2010, Gary Horrocks and his partner (who is

also in charge of memberships for the Club), **Dr. Justin Sturge**, attended the **"Judy in Hollywood"** event in Los Angeles, CA. Did member's fees pay for part of this trip? That's a question that can only be answered by the Club's treasurer – if they had one. They do not list a treasurer in their list of officers on their website, nor have they ever noted that anyone is or was acting in that capacity. Regarding the publication, it would be almost a full year after this trip before the next publication would go out. All that members received in the meantime was a PDF email newsletter in late September 2010.

In his post to **The Judy Garland Message Board** on [December 20, 2010](#), Horrocks gave what became **the first of many excuses** to members explaining why they were not getting the promise publication. Horrocks

complained that the weather in London (where the Club is based) was very bad and the mail was slow. The implication was that if mailed, the publication would be delayed. Because of this bad weather, Horrocks explained that it wouldn't be mailed until after the holidays. This turned out to be a smoke screen.


Going on what Horrocks stated on December 20, 2010, issue #2 was supposedly already been published and ready to be mailed out prior to Christmas and New Years. It was the second publication promised as part of the 2010 membership fees. But it was the "weather" that kept it from getting into the mail. In that same December 20 post, Horrocks clearly states: *"If you are a Message Board member and have yet to join; this is an unashamed plug to join the party during this festive season. You will receive two beautiful glossy magazines a year, with newsletters, special membership offers and a Club membership card. 2010 rates: UK £19 Europe €24 US/Canada \$38 Australia 44 AUD Other \$44."*

On the same message board, **Martha Steketee** posted on [January 6, 2011](#) that Horrocks *"reports that Judy Garland: A Celebration issue #2 is off to the printers and should be ready to mail within the next few weeks."* In other words, the excuse before Christmas was a lie. When Horrocks blamed the weather for the delay, the publication was supposedly already printed, but couldn't be mailed. The reality is that it hadn't been printed at all. It didn't even make it to the printers until early January 2011. Issue #2 finally went out (according to Horrocks) the week of January 29th, 2011. Members received their copies in early February 2011.

At this time, I received a personal email from Horrocks: *"...congratulations on your 2010 year in review. It was really kind of you to mention the Club. Sorry issue 2 of Celebration didn't make December as we hoped, but it is well worth the wait, and, as you speculate, we promise 3 and 4 will also be out during this year."*

THE INTERNATIONAL JUDY GARLAND CLUB

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Dr Justin Sturge - Subscriptions & Membership

Gary Horrocks - Editor of Judy Garland – a Celebration

Eleanor Lyon - our representative in the United States

Richard Leslie - our representative in Australia

Andy Warrington - our digital archivist

Please email: judygarlandclub@googlemail.com for advice and information

To date, the Club has failed to list a treasurer of any kind in their publications or on their site.

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At this point the Club is already in arrears one issue, yet still asking for members to renew their memberships for 2011 and non-members to join. On [March 5, 2011](#), Steketee posted on the Message Board: *"The club just posted a call for 2011 membership renewals. Plans for issues #3 and #4 of the magazine 'Celebration' sound very exciting."*

Issue #3 should have been sent out to members in early 2011 as the first issue of their 2011 membership. [Martha Steketee notified Message Board members](#) that in an August 20, 2011 email, Horrocks provided *"some updates on Celebration issue 3, as well as the club in general."* Horrocks' email, as copied by Steketee, was another excuse for another late issue, and a plea to re-join (i.e. pay more money) to ensure that one would get the issue:

I'm delighted to say that I have just completed "Judy Garland – a Celebration" issue 3 and work is well under way on issue 4.

I'd like to apologise for the delayed publication date. A series of family crises converged and conspired to hinder this issue. I also held on for some last-minute additions to ensure that what you receive in a few weeks in very special indeed. I've included all non-renewed members from last year in this email – so if you have yet to re-join please do so in the next week or so if you don't want to miss out of a really lovely magazine.

Your support is absolutely invaluable to the Club, so thank you for your continued support. Give or take a week or two at the printers we will dispatch the next issue as soon as we can.

Members received their copies of Issue #3 in late October and early November, 2011.



Also in 2011, members were offered a **35 minute DVD-R** of interviews with Club members. This was one of the "special membership offers" that was touted as a reason to subscribe and one of the benefits of membership. However, this DVD-R was so "special" that members had to pay more money, above and beyond the membership fees, to get one. What they received after paying this extra charge was a cheap DVD-R that was thrown into a cardboard slip. That's it, no jewel case, no printed chapter listing, just a

DVD-R that anyone could make using iMovie. The bottom line is that members had to pay extra for this DVD-R while still waiting for the latest issue of the publication.

On December 31, 2011, Dr. Justin Sturge, who is in charge of memberships, sent an email to members (and those who had not renewed their memberships) that clearly stated just what members were supposed to receive in 2011, as well as a plea to purchase that DVD-R (for an extra fee, of course):

Many Club members who renewed their 2011 subscriptions to receive issues 3 and 4 of 'Judy Garland – a Celebration' also chose a special package to receive the DVD as well, and this undoubtedly is the cheapest way to receive the new film. The DVDs have been dispatched these fans all over the world already.

If you have renewed your Club subscription (and already received Celebration issue 3) our records indicate that you did not choose the DVD package option. It costs £8 to upgrade or \$12. (If you are a member and unsure if you chose the DVD package please drop us an email at: judygarlandclub@gmail.com)

If you have not renewed your Club subscription for 2011 the non-member price for the DVD is: \$20 (\$16 plus \$4 postage and packing), £12 UK sterling

*However, we would like to encourage everybody to re-join the Club that Judy supported during her lifetime, and which **will celebrate its 50th anniversary in 2013.***

2011 rates:

UK £21; Europe €28; US/Canada \$42; Australia 44 AUD; Other \$44 (\$54 or £29 with the special DVD)

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The easiest, quickest and preferred way to re-join or buy the DVD is via PayPal. Payments using PayPal can be accepted in GBP, Euro, USD and AUD and should be made to: judygarlandclub@gmail.com

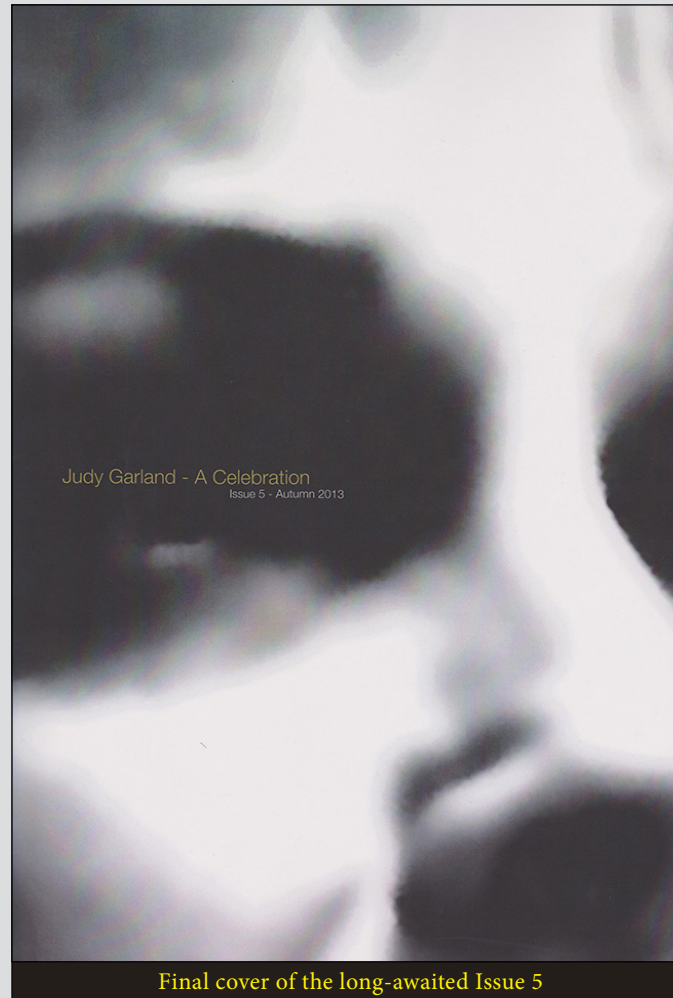
The 2011 annual subscription includes membership card, issues 3 and 4 of 'Judy Garland: a Celebration' (postage & packing inc) and a newsletter due out in January 2012.

At the time this email was sent out, the 2011 subscription did not include issues 3 & 4 – all anyone got in 2011 was the late issue #2 from 2010 and issue #3.

Finally, in May 2012 ([May 10th](#) to be specific), Horrocks announced that issue #4 was “Coming VERY soon! (On its way to the printers).” This was yet another lie. The issue wouldn't go out until the following September. On [September 13, 2012](#) the excuse was: *“...our printing company went bust and left us 'all dressed up and nowhere to go.' This calamity hit us during a particularly busy work period; no need to go there today, but some of our followers on Facebook will be aware that we have had a tumultuously traumatic year.”*

That's interesting because in February 2012 Horrocks stated to the moderator of a Judy Garland discussion group, which was posted to the group by that moderator: *“Issue 4 of Celebration, as I indicated last week, is delayed as Lorna Smith has been in hospital, but I am working away on it – and it will be spectacular I promise.”* Which was it? Was it the printing company going bust or was it Ms. Smith in the hospital. Or was it both? That true facts are unknown. How many excuses does the Club need to come up with to try and appease members?

Issue #4 (which should have been sent out in Sprint



2012) was finally mailed out in September 2012. Nothing notable happened until the following [May 3, 2013](#) when Horrocks gave another excuse for why the latest issue (#5) was delayed:

“...having just emerged from the anarchy and chaos of moving house the dust has only started to settle and I am playing catch-up on everybody's Judy post-ings, emails to the International Judy Garland Club and membership enquiries. It's business as usual for

the Club, and issue 5 of 'Judy Garland – a Celebration' is well underway.”

Fast forward to September 2013. There had been nothing from the Club at all, nothing on the message boards or discussion groups. At this point it had been a full year since an issue was sent out. Then, on September 7, 2013, a member of the Message Board asked:

“So what's happened to Decembers, and this years 2 “Judy: A Celebration” magazines? Does anyone know? It's all very mysterious I must say? I am all paid up and have received nothing for a year now?? By my reckoning we are all due 3 magazines by the end of 2013... However will they do it? That would be the December 2012 magazine that we never received! And then the two magazines for 2013, which have still not been sent. What on earth is happening? Anyone?”

Five days later on September 12, 2013 came the response from Horrocks. This is the response in which the retroactive “phase” method of membership fees and their correlation to the issues is sprung on members. It also contains yet another excuse for the latest delay:

Issue 5 of the much-awaited 'Judy Garland – a Celebration' is complete and will be distributed to members of the International Judy Garland Club in a month or so after printing is completed and quality checked. It will include a separate newsletter and photo index.

For clarity, the Club's first phase of subscriptions for 2010/11 included issues 1 and 2. The second phase for 2011/12 included 3 and 4. Those of you who renewed for 2012/13 (after receipt of issue 4 in September last year) are due issues 5 and 6 and there will be no further call for renewals until you have received both.

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*If you joined for the first time late last year you are also due issues 5 and 6, and can purchase back issues on request. In an ideal world we had hoped to keep to two issues in a single year, but **we have adopted a revised subscription model that includes two magazines regardless.** I hope to get issue 6 to you in the first quarter of next year. A huge amount of time and effort goes into researching, writing and designing these gems, so please bear with us. However, we are back on track.*

Our printer from the UK distributes the magazine internationally on our behalf, so we are currently updating the subscription database for issues 5 and 6.

To ensure that you receive your copy drop us an email to check your renewal status, or renew following the instructions on our web page at: <http://www.judygarlandclub.org>

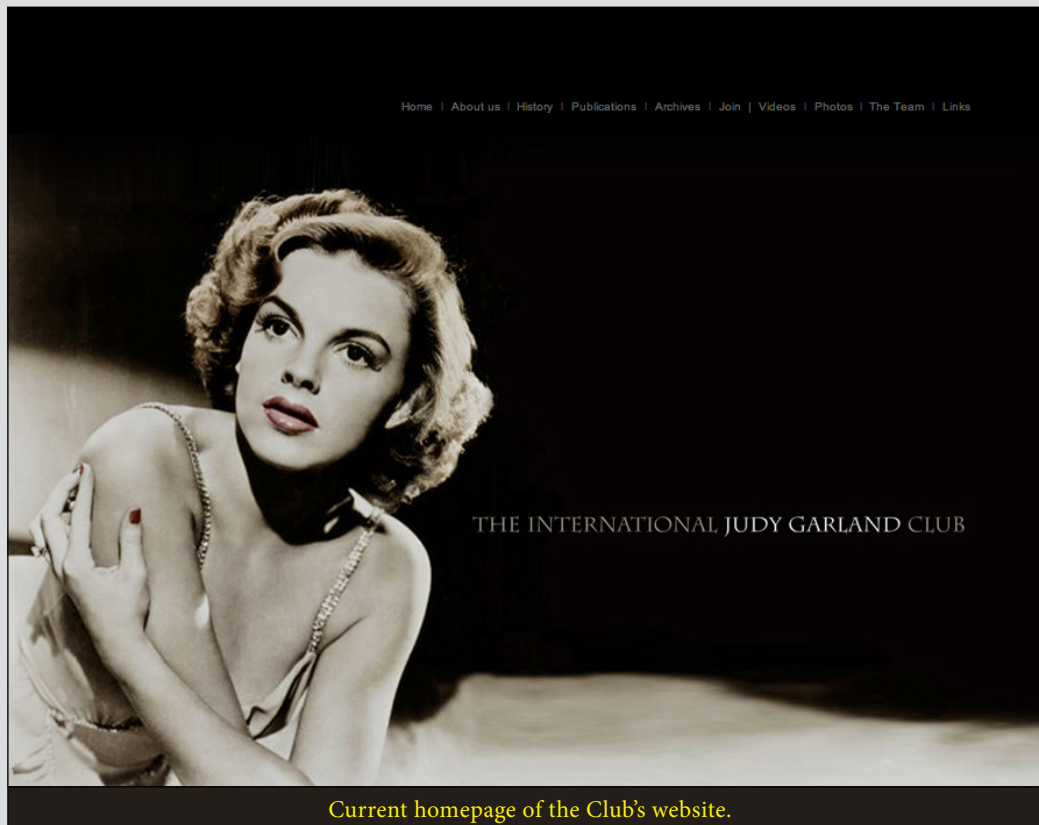
This new “phase” method is a convenient, and retroactive, excuse for the Club’s actions, and completely disregards the fact that each year members were expected to renew their subscription fees with the promise of receiving two issues of “a Celebration” per year – per CALENDAR year. Never did the Club say anything about phases or memberships crossing calendar years. Everything they did say until this September 12, 2013 post was the opposite. They conveniently created this

“revised subscription model” to try and save face and divert attention from the fact that since the Club rebooted in 2009 they have quite simply not delivered on what was promised. I suspect that if it hadn’t been for people questioning their actions, they would have simply kept stringing members along with more excuses.

On [September 19, 2013](#) Martha Steketee posted the cover art for the upcoming issue #5 quoting Horrocks’ post on the Club’s Facebook page: “*Issue 5 of Judy’s Club magazine, **coming soon**, is certainly our best yet. It provides a comprehensive overview of Judy Garland, 1962. The key focus is ‘I Could Go On Singing’ but the magazine reviews the entire year, and ends in 1963 with the London world premiere of Judy’s last movie. The issue includes interviews with fans who were there to experience filming, fresh insight from Club founder Lorna Smith and archival photographs never before, or rarely seen by the fan community.*”

After that September 19 post about the publication “coming soon” nothing more was said until well over a month later on [October 30, 2013](#) when Horrocks notified everyone that issue #5: “...will be posted to Club members early next week at the latest.” Time will tell.

There you have it. Those are the facts of what has been happening with the Club, their memberships, and their publication. There is a **definite pattern** here of issues being late, followed by excuses, then followed by pleas for membership renewals (sometimes accompanied by more excuses). The only consistency is the inconsistency of the publications coupled with the consistency of excuses and pleas for more money. The Club does not have By-Laws, a clear Mission Statement, or even a Treasurer (see image below). It’s pretty much just the “Gary Horrocks and Dr. Justin Sturge Show”, so they can do pretty much whatever they want.



Current homepage of the Club's website.

THE INTERNATIONAL JUDY GARLAND CLUB - IS IT A SCAM?

FINAL ANALYSIS

Is there even a need for an “International Judy Garland Club”? In the pre-Internet days, fan publications were a much-needed resource. Now, all anyone needs to do is peruse the social media sites or perform a Google search to find information, connect with other fans, and enjoy rare photos and fan’s stories – for free. The current incarnation of the Club claims to have been around since 1963, and that’s where they’re stuck. They’ve talked about gathering video and audio testimonials, yet the only way to get access is to pay even more money for a poorly produced DVD-R. If they’re really serious about archiving, they should make this media available on their website, or a Club YouTube channel. They list a “Digital Archivist” as a member of the Club’s team, but nothing digital is made easily available.

Their current business model is outdated and archaic. This is a major factor in their apparent inability to function properly. Until 2009, the Club could only accept subscription fees via “snail mail.” They did not even have a viable Internet presence (a decent website) until after that. They don’t operate as a “club” at all but rather as a magazine publisher. They would do better to charge per issue. With a few exceptions, the focus of the Club and the magazine is centered on Judy’s time spent in London and fan’s stories about that time. There isn’t much variety.

The only thing “international” about it is the fact that they take money from anyone living anywhere, and some of the contributors to the magazine are located outside England.

Why not go digital for part or all of the publications? They could have some or all of the publications available for download on their website. Currently, if

THE INTERNATIONAL JUDY GARLAND CLUB

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Judy Garland at the Russell Hotel - 1964

Members talk about the club

Loma Smith & Brian Glanville reminisce

Only two of the three videos featured on the site are available to the general public. Try to play the two on the right, and you'll get the message that "This video is private." Click on the YouTube link and you'll get the same message followed by "If the owner of this video has granted you access, please log in." After you login, you'll again get "This video is private." In other words, you have to be a paying member to see them. Not a very public-friendly way to celebrate Judy.

anyone wants past issues, they must pay extra and wait for the postal service to deliver them. Why not make them available for download, in PDF format, for free? Then, if a member wants a high-resolution hard copy of a past issue, they can pay for it. Does the Club need money so badly that they can't offer anything digital? A great model for the Club to follow is the YouTube channel "[The Archive of American Television](#)" which is presented by a branch of the Emmys. This channel features tons of fantastic archival interviews that help document the history of TV by those who were there. Wouldn't a channel from the Club featuring their archival interviews be great? What a fantastic resource for those doing research on Judy Garland. Here's a great example: [Their interview with Bob Mackie in](#)

[which he discusses working with Judy.](#)

Hopefully Horrocks and Sturge will get their act together. The publications, when they're finally published, are well done. The printing and quality is of the highest caliber. If they begin acting like a real club rather than a magazine publisher, or go the other way and become a magazine publisher, they might get back the respect of members of the fan community that they have lost in recent years. Until then, I'm saving my money.

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ARSC JOURNAL REVIEW OF THE AMSTERDAM CONCERT CD

This review first appeared in the ARSC Journal (of the Association for Recorded Sound Collections), 2013;44(1):147-159, and is reprinted with the permission of the author, **Lawrence Schulman**, and the publisher of the ARSC Journal. For information about ARSC, see www.ARSC-audio.org.

Judy Garland – The Amsterdam Concert: December 1960. Judy Garland, vocals; Jos Cleber's Cosmopolitan Orchestra; **Norrie Paramor**, conductor. **First Hand Records FHR18** (2 CDs, MP3 digital download, www.first-handrecords.com).

For **Judy Garland** (1922-1969), there was before **Carnegie Hall**, and after. The pinnacle of her career, the legendary April 23, 1961 concert[1] is the incomparable standard that eclipses all other Garland live shows.[2] Everything before it was a rehearsal; everything after, a reflection. Her road took her through M-G-M, Decca Records, radio, *[A Star Is Born](#)*, Capitol Records ... and Amsterdam, where on December 10, 1960 she performed a midnight show,[3] broadcast live,[4] of twenty-nine songs[5] at the magnificent Tuschinski Theatre. After a bout of hepatitis in late 1959,[6] Garland recorded the Academy Award-nominated “**The Faraway Part of Town**”[7] in mid-late April 1960 in Los Angeles for the soundtrack of the film *Pepe*,[8] followed by the Capitol LP **That's Entertainment!**[9] at the Capitol Tower in June.[10] She then flew to London,[11] where she would reside until the end of the year.[12] **The London Sessions**[13] for EMI/Capitol, recorded at Abbey Road[14] that same summer,[15] found Garland at her vocal peak. Her abundance of studio sessions in 1960 and her lengthy programs of live performances in London,[16] Paris,[17] Leeds,[18] Birmingham,[19] Wiesbaden,[20] Frankfurt,[21] Leicester,[22] Manchester,[23] and Amsterdam that same year were a “renaissance”[24] that not only resulted in the greatest number of studio recordings she had ever done in one year, but a couple of live



performances that were recorded by local radio stations: namely, her October 28, 1960 show at the **Olympia** in Paris recorded by **Europe 1**, broadcast on their program Musicorama[25], and released by [Europe 1/RTE/Trema in 1994](#):[26] and her Tuschinski date recorded by AVRO (Algemene Vereniging Radio Omroep, or General Association of Radio Broadcasting), the Dutch public radio network, and broadcast on the Hilversum 2 station. Archival research at Europe 1 in the early 1990s, spearheaded by producer Marc Exiga,[27] did not result in finding the complete Paris show; instead, the edited show, as broadcast on Musicorama, was still enough

to merit a CD release,[28] which included such pearls as Garland's medley of “I Love Paris”[29] and “April in Paris.”[30] The new First Hand release[31] of the Amsterdam show, sourced from the AVRO master tape, is Garland's complete performance that evening, and as such is an invaluable document of her artistry in this pre-Carnegie period. That the tape survived intact over the years is a tribute to the public sector AVRO and the Netherlands Institute for Sound and Vision (Nederlands Instituut voor Beeld en Geluid), where it was archived; Garland's Paris show, recorded by the private sector Europe 1, was edited for broadcast and the outtakes were not preserved.

This is not the first time the Amsterdam show has been released. Over the years, there have in fact been [three bootlegs](#). According to Garland historian **Gerald Walters**,[32] **David Begelman**,[33] who was one of Garland's new agents in 1960, obtained a copy of the Amsterdam concert and wanted to sell it as a radio show. He took it to a New York recording studio to make a dub, at which time a technician made an additional copy. This private copy wound up in the hands of the jazz archivist and record producer Boris Rose.[34] A legendary New York figure who lived on East 10th Street, Rose recorded jazz artists such as Charlie Parker, Dizzy Gillespie, Miles Davis, Thelonious Monk, John Coltrane, Benny Goodman, Count Basie, Sidney Bechet, Eddie Condon, and Billie Holiday either off the radio or on site. These were done by him or for him. Garland was another artist Rose issued repeatedly on various wacky labels.[35] Starting in early 1961 (thus, before Garland played Carnegie Hall), Rose began selling her Amsterdam date on **Pres-to discs** to private collectors as a four-LP set for \$15 or \$20 per LP. In the 1970s,[36] three LPs[37] produced by Rose on the [Obligato label](#) were released (in stereo, according to the covers), albeit with voice-overs in Dutch for the audience listening on radio, and quite inexplicably, without “Over the Rainbow.”

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Obligato was one of the many labels (Alto, Titania, Ambrosia, Caliban, Session Disc, Ozone, Chazzer Records, Amalgamated Records) disseminated by the Rose. All of these labels were invented appellations for him to carry on his passion for music, recording, and collecting. Prankish misinformation was an art for him. The front covers of Rose's three Garland Amsterdam LPs indicate that Adele, Borj and Güntar van Rensselaer were co-mistress and masters of ceremonies, when in fact Ageeth Scherphuis[38] and Willem Duys[39] had the honors. The front cover on the first Obligato Amsterdam LP – the back covers are blank – indicates that “personal considerations to Miss Garland in the Netherlands [were] donated by noted Dutch cartographer Ronald van Heeswijk.”[40] Van Heeswijk, who was living in Amsterdam at the time, was a friend of Rose, who, ever the practical joker, credited him on the cover as a “noted Dutch cartographer,” which he was not. Today, Van Heeswijk is alive and well and living in Camden, Maine,[41] where under the name Professor Bop



he deejays for WRFR-LP FM. Made in Portugal, the third bootleg of Garland's Amsterdam show, released in 1996[42] by [Double Gold Records in a 2-CD set](#),[43] is no doubt sourced from the same Rose tape as the 1970s LPs, and is of higher fidelity than they were. That “Over the Rainbow”[44] is missing on both the Rose LPs and the Double Gold CDs is proof that both are based on the same tape. Furthermore, certain of the emcees' voice-overs in Dutch, heard on the Obligato LPs, are missing in the Double Gold set; these, however, are simply cuts for the Double Gold release.

The 2012 release of **Judy Garland – The Amsterdam Concert: December 1960** is the first time this concert has been issued legitimately, that is to say licensed to **First Hand Records Ltd.** from the Netherlands Institute for Sound and Vision and authorized by the **Estate of Judy Garland**. [45]

Listeners will be surprised to discover that CD 1 does not open with the beginning of the concert. Rather, First Hand has chosen to duplicate the concert as broadcast by placing at the start of CD 1 six introductory tracks[46] which preceded Garland's entrance on stage, thereby detracting from the listening pleasure of the concert itself. Taking up eight and a half minutes, these pre-concert tracks were used to fill some of the radio airtime between midnight, when the live broadcast began, and when Garland appeared on stage around 12:30 A.M.[47] What is more, First Hand has placed another track[48] – one which was broadcast during the intermission and lasts one minute twenty-four seconds – at the end of CD 1, further interrupting the flow of the show. Such zeal to relive the event as it occurred, whether in the name of “Judyism”[49] or not, can either be admired or not. Such material, however interesting, should have been placed as a bonus at the end of the recording so as not to mar the general public's listening pleasure. **First Hand's presentation is a delight to the**



Garland fan, but not the casual listener, who will simply skip the historical material. The late Scott Schechter,[50] in his failed attempts to release the complete [Judy Garland and Liza Minnelli “Live” at the London Palladium](#)[51] in 2002 and 2009[52] was roundly criticized for, among other things, inserting bonus material in the middle (and end) of the planned sets by the very people (the Garland estate, certain people associated with the First Hand release) who have this time around approved such a questionable practice.[53] Such hypocrisy in the name of historical verisimilitude is reprehensible, and a blot on the current release.

Garland's song line-up in Amsterdam was in large part derived from her August **London Sessions**,[54] but also from the June **That's Entertainment!** LP, as well as her film career and stage show. Extant order sheets[55] show a staggering thirty-one songs on her planned program, which was a veritable “musical biography.”[56] It took stamina and willpower to perform such a tour de

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force,[57] especially when considering that Garland had been hospitalized for hepatitis about a year earlier and told she was going to be a permanent semi-invalid the rest of her life. Garland's lengthy program of just Judy,[58] the longest of her career, was not just a nostalgic looking back, but a powerful message to future management[59] and promoters that Judy Garland was back and better than ever. This, her **last concert before returning to the United States** on what would be her triumphant tour of 1961,[60] was a warm-up of things to come.

And what a warm-up! In resplendent voice, and backed by thirty-three musicians from **Jos Cleber's Cosmopolitan Orchestra** under the direction of **Norrie Paramor**,[61] Garland performed a program that night that not only encompassed her whole career but was a one-woman résumé of an entire musical era. Covering songs from her youth, such as "Zing! Went the Strings of My Heart", first performed by Garland in 1935 at her M-G-M audition,[62] on radio,[63] and in the 1938 film *Listen, Darling*, "Over the Rainbow," and "Swanee,"[64] songs from her M-G-M heyday, such as the medley of "You Made Me Love You/For Me and My Gal/The Trolley Song," and more recent additions to her repertoire, such as "Come Rain or Come Shine" and "You Go To My Head," Garland based the evening on an already-long career that had begun in vaudeville.[65] Vocal maturity added vibrancy to titles such as "When You're Smiling" and "After You've Gone," both songs she had long done live. Her loud songs gave way seamlessly to soft ones, such as "Do It Again" and "I Can't Give You Anything But Love." In the part of her program devoted to jazz, that is with a small group of musicians, she did wonders on such compositions as "Who Cares?," "Puttin' on the Ritz," "How Long Has This Been Going On?," and "Just You, Just Me." Pianist David Lee's[66] finely symbiotic playing cradled Garland's voice lovingly on "You're Nearer," "If Love Were All," and "A Foggy Day." Having

first recorded **Roger Edens'**[67] "It's a Great Day for the Irish" in 1940 at M-G-M for the film *Little Nellie Kelly*, then performed it on radio[68] and stage,[69] and again recorded it in stereo for her recent London Sessions at EMI, Garland, in her "daredevil"[70] Amsterdam performance, fueled by an enthusiastic audience clapping in unison to her spirited beat, remembered the tongue-twisting lyric[71] without a single stumble — and this after an already long show![72] The well-constructed program included old classics, such as "How Long Has This Been Going On?" and "Stormy Weather,"[73] and newer ones, such as "That's Entertainment!" and "The Man That Got Away." She could rock the house on "Rock-a-Bye Your Baby (with a Dixie Melody)" and rollick them with a rousing version of "San Francisco," which she sang first as part of her program then a second time as an encore. So many songs were about love: among them, "Alone Together" and the medley "Almost Like Being in Love/This Can't Be Love," which is one of the greatest medleys she ever sang. That said, the Amsterdam concert has one drawback: unlike the **1960**

Paris Olympia show which allowed Garland to sing the never-before-recorded "I Love Paris/April in Paris" medley,[74] the Amsterdam show does not include any songs totally new to the 2012 ear.[75] In all, it required real endurance to perform such a demanding program, but at the end of it she sounded as fresh as ever. It also required the hardened skills of a trouper who had perfected her craft over the decades. Author **Henry Pleasants** remarked in his book *The Great American Singers*[76] that "The secret of Judy's art was its artlessness," and that nonchalant, innocent artlessness was never more on display than in Amsterdam in 1960.

As was the case in [First Hand's 2011 release of Garland's complete London studio sessions](#),[77] the British label has once again done a superlative job in restoring and reissuing this fifty-two year old recording, transferred in high-definition 96kHz/24bit from the original analog tapes at the Netherlands Institute for Sound and Vision by Hans van den Berg and in 2012 remastered in 44.1kHz/16bit at K&A Productions Ltd. by Debs Spanton, whose philosophy is "to remember that the recording is never going to be up to today's standards — the best you can achieve is an improvement!"[78] She adds: "I was handed the digital sound files and I was responsible for preparing it for CD manufacture. The main improvement to the sound was the equalisation I added to the bass end of the spectrum. This boosted the lower end of things, making the sound fuller and warmer. I removed clicks, thuds, pops and other extraneous noises that you would expect from a live recording. I also, originally, reduced the analogue tape hiss, using a process called denoising, but this idea was later rejected by the record label. They decided they preferred the more authentic historical sound!"[79] The resultant sound recording, although lacking a presence it would have had had it been recorded by a major label, is still fuller bodied than any previous incarnation.[80] The inherent difficulties in recording a live show, namely level changes,



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orchestra-voice balance, and Garland's being too close to or far from the microphone, remain, albeit without contravening the listening pleasure. Like a veil lifted, the First Hand remastering brings out certain orchestral details that can now be better heard. The 16-page booklet,[81] with liner notes by the set's producer **Jonathan Summers**[82] that are incisive and packed full of information, also contains many rare photos by Harry Pot taken during the concert and sourced from the **Dutch National Archives** in The Hague, most of them published here for the first time.[83]

Although Garland's Tuschinski concert was available to private collectors before *Judy at Carnegie Hall* was first released,[84] the general public experienced the perfection that was Carnegie Hall well before they could hear the Amsterdam show, which, for all its merits, is still a run-up to the legendary 1961 American tour. Following the *London Sessions*, the then thirty-eight-year-old Garland took her rejuvenated voice and practiced art on the road, where she could perfect her act. To hear her at Tuschinski no doubt purposely flub a lyric on "You Go To My Head" and at Carnegie Hall four months later do it again at exactly the same spot in the song,[85] or repeat almost word for word at both venues certain banter[86] and the same Paris stories of her hairdresser or the unfastened safety pin, is to realize that Amsterdam was an out-of-town tryout before returning to the States.[87] Although less polished than Carnegie Hall, Tuschinski is no less an accomplishment. A snapshot in time, it cannot come close to the dizzying artistic high that is *Judy at Carnegie Hall*,[88] which by virtue of having been recorded in three-channels[89] for commercial stereo release[90] is also technically superior to Tuschinski, which was recorded in mono for broadcast. *Judy at Carnegie Hall* is also superior to Tuschinski because of the phenomenal group of musicians[91] conductor Mort Lindsey[92] assembled that evening. But, after the years 1960/1961, so fruitful in studio and stage

recordings, Garland never again attempted such an arduous program, thus the preciousness of the Amsterdam date. Judy Garland really did get to Carnegie Hall by practicing, and the **Tuschinski Theatre** was one place she did just that. **Reviewed by Lawrence Schulman.**

Thanks to the following people for helping me with research for this review: Hans van den Berg, Lenny Bloom, Richard Dyer, Alan Eichler, Alain Falasse, James Fisher, Hugh Fordin, John Haley, Ronald van Heeswijk, William Hogeland, David Lennick, Kim Lundgreen, Michael Mascioli, John Meyer, Yukihisa Miyayama, David Murphy, Max Preeo, Margaret Rauenhorst, Bill Reed, Gabriel Rotello, Royce Sam, Michael Schiavi, Debs Spanton, Keizo Takada, Gerald Waters.

This review is dedicated to ARSC member and fellow Mainer Toby LeBoutillier, whose MPBN program Down Memory Lane went off the air on November 30, 2012 after a run of 33 years. It continues online at MPBN.net. Thanks, Toby, for enriching our lives.

[1] Garland played Carnegie Hall a second time on May 21, 1961.

[2] Garland's April 23, 1961 performance at Carnegie Hall is currently available on *Judy at Carnegie Hall*, Capitol Records, 72435-27876-2-3, 2001 (complete, stereo); *Judy Garland - The Carnegie Hall Concert*, JSP Records, JSP 4232, 2012 (mono); *Judy Garland Live at Carnegie Hall*, Delta Leisure Group, Performance 38352, 2012; *Judy at Carnegie Hall - Garland at the Grove*, Goldies, GLD 25604, 2012 (mono). *The DCC set* - EMI-Capitol Music Special Markets, DCC Compact Classics, GZS(2)1135 72435-23801-2-1, 2000 (complete, stereo) - is now out of print, but can be found on eBay. Robert Arnold engineered the original 1961 Capitol release and won a Grammy for his work; Steve Hoffman remastered the 2000 DCC edition; Bob Norberg remastered the 2001 Capitol set; Peter Rynston remastered the 2012 JSP release.

[3] The live radio broadcast began at midnight, but Garland did not begin her program until around 12:30 A.M. on December 11, 1960.

[4] Rebroadcast December 13, 1960 between 8:00 P.M. and 10:30 P.M.

[5] With the overture, there are thirty musical tracks in all in the Amsterdam set. Track 7 is the famous Garland overture for which, according to DRG Records President Hugh Fordin (born 1935) (email to the author,

October 23, 2012), "Roger [Edens] laid out the song order and Nelson [Riddle] did the orchestration." According to Gerald Waters (email to the author, October 23, 2012), Garland's first overture, starting from October 1951, was done in "a low key classical style" and included "On the Atchison, Topeka and Santa Fe," "But Not For Me," "Zing! Went the Strings of My Heart" and "Over the Rainbow." Waters continues that as of 1956 a second overture, again in "a low key classical style," this time included "The Man That Got Away" and was used until around September 1957. Finally, according to Waters, "The completely new (UP TEMPO) overture we know today I first heard performed in March 1958 at the Town and Country Club in Brooklyn. It was repeated the next year at the Met Opera House with the addition of "The Boy Next Door" immediately before "The Man That Got Away." Scott Schechter, in his book *Judy Garland: The Day-By-Day Chronicle Of A Legend* (New York: Cooper Square Press, 2002, p.211) states in his October 16, 1957 entry about Garland's Dominion Theatre (London) run that "Judy's act included the new "Garland Overture," arranged by Buddy Bregman, who had started doing some work for her that summer/fall, and would do work on Judy's entire act in early 1958. (The Overture, which included "The Trolley Song," "The Man That Got Away," and her signature song, "Over The Rainbow," was so thrilling, that it would open all of her engagements for the rest of her life.)" About Schechter's entry that Bregman (born 1930) was responsible for the overture, Hugh Fordin responded (email to the author, October 24, 2012): "Scott was wrong."

[6] Garland was in Doctors Hospital in New York between November 18, 1959 and January 5, 1960.

[7] Words by Dory Langdon (1925-2012), music by André Previn (born 1929).

[8] *Pepe*, Collector's Choice Music CCM-113-2, 1999.

[9] *That's Entertainment!/I Could Go On Singing*, EMI/Capitol Music Special Markets, Collectibles COL-CCD-283972435-37581-2-7, 2002.

[10] Recorded June 8, 9, and 17, 1960.

[11] July 14, 1960.

[12] December 31, 1960.

[13] *The London Studio Recordings 1957-1964*, First Hand Records, FHR-12, 2011. Also available in a Japanese edition: First Hand Records/King International, KKP-5011/12 (FHR 12), 2012.

[14] Studio 1.

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[15] Recorded August 2-9, 1960. There is some controversy as to whether Garland recorded on August 9. For a discussion of this, see: Schulman, Lawrence. ARSC Journal (2012; 43(1):119-126); online at: <http://judy-garlandnews.com/reviews/arsc-journals-review-of-first-hand-records-judy-garland-the-london-studio-recordings-1957-1964/>.

[16] Garland played the London Palladium on August 28, 1960 and September 4, 1960, and appeared at the London Palladium as part of the Royal Variety Show on December 1, 1960.

[17] In 1960, Garland gave four shows in Paris: at the Palais de Chaillot on October 5 and 7, 1960, and at the Olympia on October 28 and 29, 1960.

[18] October 16, 1960, Leeds Odeon Theatre.

[19] October 23, 1960, Birmingham Odeon Theatre.

[20] October 26, 1960, Kurhaus, in a campaign stop in support of John F. Kennedy.

[21] Two concerts in November 1960, venue unknown.

[22] November 15, 1960, De Montford Hall.

[23] December 4, 1960, Free Trade Hall. This show is said to have been recorded, but no recording has surfaced to date.

[24] See the liner notes, entitled “Renaissance: 1959-1961,” by this author in Judy Garland à Paris, Europe 1/RTE/Trema, 710459, 1994 (French edition), and Europe 1, RTE 2001-2, 1994 (English edition); online at <http://www.jgdb.com/2001.htm>.

[25] Musicorama was a popular musical program broadcast by the radio station Europe 1 between 1956 and 1975. It was revived by the same station in 2012.

[26] Op. cit., 24. The recording was re-released by Laserlight Digital (23351) in 2005, without this author’s liner notes, under the title Judy Garland: Live in Paris.

[27] (Born 1943). Marc Exiga, head of RTE, was the executive producer of countless live CDs – jazz, rock, and pop – from the Europe 1 archives.

[28] Total playing time: 59:36.

[29] This song was new to Garland’s repertoire.

[30] Garland had previously sung this song on the radio: with Bing Crosby on *The Bing Crosby Show* (aired March 28, 1951); with Bing Crosby on *The Bing Crosby Show* (aired May 28, 1952); with Bing Crosby on *The Cancer Fund Radio Show* (aired April 1953).

[31] Total playing time: 02:06:19.

[32] Gerald Waters saw Garland on stage countless times in the 1950s and 1960s in the New York-Washington D.C. area, and filmed a good many of those appearances on his 8mm and 16mm silent movies cameras. Clips from his films were used in the 1985 television documentary *The Concert Years* and the 2004 Emmy award-winning PBS American Masters documentary, *Judy Garland: By Myself*. Waters was interviewed in 2011 for the BBC Radio 2 documentary, *Dear Judy*, to commemorate the 50th anniversary of Garland’s performance at Carnegie Hall, which he attended.

[33] (1921-1995). David Begelman took over Columbia Pictures in 1973, and in 1980 became CEO and president of MGM.

[34] (1918-2000). For more on Boris Rose, see: http://online.wsj.com/article/SB10001424052748704354704575651483072044218.html?mod=WSJ_article_comments#articleTabs%3Darticle.

[35] *Annie Get Your Gun*, Dr. Green’s Wax Works, AGYG 100 (Stereo), late 1970s; *The Rare Early Broadcast Performances*, Accessor Pro, STCT 1001 (Stereo), 1970s; *The Greatest Duets*, Broadcast Tributes, BTRIB 0002, 1970s; *The Long Lost Bing ‘n’ Judy Off The Air Performances*, Broadcast Tributes, 0005, 1970s; *Little Nellie Kelly/Thousands Cheer*, Cheerio, 5000, circa 1970s; *Pigskin Parade/Everybody Sing*, Pilgrim, 4000 (Stereo), circa 1970s. The back cover of *The Rare Early Broadcast Performances* states that it is made by “Pesce-Wenbatto Division P Carlos, New Mexico.” The back cover of *The Greatest Duets* indicates “Garden Club, Claxton, Maine VTRIB002.” The front cover of *Little Nellie Kelly/Thousands Cheer* states “A Salutatory Event Of Extraordinary Significance Promulgated By The Artistic Endeavors Of Eminent Performers” and “Genuine And Reliable Interpretations Of Outstanding Performances.” The back cover states the LP was “Produced for Gwenn Sarducci Productions, Italy.” The front cover of *Pigskin Parade/Everybody Sing* is labeled “Produced and mastered for Sandra Daytano, Grand Rapids, Michigan 49503.”

[36] <http://www.thejudyroom.com/misc/longlostholland.html> gives the date as the 1970s. William Ruhlmann, at <http://www.allmusic.com/album/the-in-concert-the-legendary-amsterdam-concert-1960-mw0000017715>, states that these three LPs were issued “in the late ’70s and early ’80s.” The author’s collection has no price sticker with date on the first two LPs, although the third LP has a sticker marked 2/80.

[37] *The Long Lost Holland Concert – “The Rarest Garland Ever,”* Obligato, GIH 60; *Judy Garland in Holland, vol. II*; Obligato, GIH 610; *Judy Garland in Holland, vol. 3*, Obligato, GIH 6100. Adele and Borj van Rensselaer, co-mistress and master of ceremonies. All three LPs were issued by Obligato Supreme in conjunction with the Teesdale, Arizona Garland Society from original tapes mastered in Volendam, Holland. The information on the LP covers was made up by Boris Rose. All three LPs also contained songs from Garland’s April 25, 1962 Manhattan Center performance in New York. The third Obligato LP also included songs from the Bing Crosby Radio Show.

[38] (1933-2012).

[39] (1928-2011).

[40] (Born 1942).

[41] 75 miles from the author. According to van Heeswijk (phone conversation with the author, December 2, 2012): “Boris would exchange tapes with people. Nothing was sacred for Boris. Anything off the radio was in the public domain, according to Boris, who lived, let us not forget, in the Nixon era. I doubt the Garland concert was recorded in the hall. He owned the building he lived in on 10th Street, although his pressing plant was in Brooklyn, where 5000 LPs were usually pressed. He had a tremendous archive.”

[42] Ruhlmann, op. cit., 36. *The Judy Garland Online Discography* lists this CD as having been released in 1996. Ruhlmann, on the Allmusic web page, gives two dates for this CD: 1999 and August 14, 2000. Amazon also gives an August 14, 2000 release date. The CD itself has “© 1996 Intermusic S.A.” on the back cover.

[43] *The Legendary Amsterdam Concert 1960*, Double Gold, DBG 53044, 1996, with liner notes by William Hogeland. This CD set also contained songs from Garland’s April 25, 1962 Manhattan Center performance in New York.

[44] The Amsterdam “Over the Rainbow” has long been available online and in collectors’ circles.

[45] Lorna Luft (born 1952), Liza Minnelli (born 1946), and Joe Luft (born 1955). John Fricke (born 1950), consultant.

[46] Track 1: Judy Garland interviewed by Nikko van Fleet; Track 2: Male dialogue; Track 3: Orchestral Number; Track 4: Ageeth Scherphuis announcement; Track 5: Orchestral Introduction; Track 6: Norrie Paramor interviewed by Ageeth Scherphuis. Ageeth Scherphuis was a Dutch journalist and broadcaster. The orchestral introduction heard on track 5 is the same introduction heard on track 1 of the Europe 1/RTE/Trema Paris CD.

[47] Other filler – silences before the show, organ music during the intermission – has been edited out.

[48] Track 26: Sid Luft interviewed by Ageeth Scherphuis. Sid Luft (1915-2005) was married to Garland between 1952 and 1965, and managed and produced her for a good many years.

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[49] “Judyism” has in recent years become a frequently used term to describe the modern-day, fan-based devotion to all things Garland. Employed in 1974 by LGBT activist, film historian and author Vito Russo (1946-1990) and Lenny Bloom (born 1947), and in 1976 in the printed press (see: Jebb, Julian, “Transmission effect,” *The Listener*, [London, England], January 8, 1976, Issue 2439, p.15), the term was recently used by both *The New York Times* in a headline in an article about the Broadway show *End of the Rainbow* (see: Leleux, Robert, “The Road Gets Rougher for Judyism’s Faithful,” *The New York Times*, April 5, 2012, or at: <http://www.nytimes.com/2012/04/06/arts/judy-garland-gay-idol-then-and-over-the-rainbow-now.html>), and by *The Huffington Post* in a headline about the above article (see: Fernandez, Carlos, “The Death of Judyism and What It Means For Gay Men,” *The Huffington Post*, April 24, 2012, or at: http://www.huffingtonpost.com/carlos-fernandez/judyism-divas-gay-men_b_1447784.html). In an interview at the website here & now, Leleux defines “Judyism” as “a religious faith of which she is the goddess” (see: <http://hereandnow.wbur.org/2012/06/08/judy-garland-gay>). For a further discussion of “Judyism” and “the Church of Garland,” see: Schulman, Lawrence. *ARSC Journal* (2001; 32(1):110-116), or <http://www.jgdb.com/arsc7.htm>. Believers in “Judyism” adhere to the belief that all that does not present Garland in the best light is anathema, and that those who do not follow this scripture deserve excommunication. Outsiders are odd, dissent is taboo and fundamentalism the rule in “Judyism.” “Judy product” is another neologism believers in “Judyism” use to describe commercial products (CDs, DVDs, Blu-rays, books, etc.) they can purchase to fill their needs. In the 1960s, Garland worship was commonly called a cult. For more information, see: Goldman, William. *The Season* (New York: Harcourt, Brace & World, Inc., 1969, pp.3-8); Dyer, Richard. *Heavenly Bodies: Film Stars and Society*. London: BFI/MacMillan, 1992, pp.141-194 (reprint from *The MacMillan Press Ltd.* first publication, 1986).

[50] (1961-2009). For a discussion and biography of Scott Schechter, see: Schulman, Lawrence, *The Plagued History of Judy Garland and Liza Minnelli “Live” at the London Palladium, 1965-2009*. *ARSC Journal*, 2009; 40(2):174-188, published online at: <http://www.thejudyroom.com/capitol/palladiumarticle.pdf>.

[51] Original LP: Capitol, SWBO-2295, 1965. Most recent re-issue: DRG Records-EMI Music Special Markets, DRG-CD-19126, 2010. The DRG CD is an expanded, slightly resequenced re-issue of the original LP, but it is far from the complete show. For the review of the DRG set, see: Fisher, James. *ARSC Journal*, 2011;42(1):132-134.

[52] For the full story of these two aborted releases, see: Schulman, op. cit., 50.

[53] Schechter at least had the elegance of opening the aborted Palladium sets with the actual – and never previously released – beginning of the 1964 concert, and not outside tracks. His desire to release the full Palladium show as performed was comparable to First Hand’s desire to

release the full Amsterdam show as broadcast. Schechter was scorned for his completest practices by some of the very people involved in the First Hand release. Had he dared put outside tracks at the start of the aborted sets, he would have been even more savagely attacked than he was at the time. For a full track listing, including bonus tracks, of the two aborted sets, see: Schulman, op. cit., 50, p.178, Figure 2. Schechter was also criticized for allegedly botching the mix on a few songs Garland did live and subsequently did retakes on in the studio; the remastered mix of live and studio sessions was labeled not up to professional standards by certain commentators.

[54] Songs from the *London Sessions* Garland did not sing in Amsterdam were: “Lucky Day,” “Medley: Judy at the Palace,” “Happiness Is a Thing Called Joe,” “I Happen To Like New York” (with chorus), “Why Was I Born?,” and “You’ll Never Walk Alone” (with chorus).

[55] See: Fricke, John. *Judy Garland: World’s Greatest Entertainer* (New York: Henry Holt and Company, 1992, p.180).

[56] Max Preeo, head of the musical-theatre-original-cast-recordings email discussion list CastRecL (<http://mailman.mit.edu/mailman/listinfo/castrecl>), started in 1970 and ongoing, and creator of the magazine *Show Music* (1981-2002), writes (email to the author, August 28, 2012): “When I was in Chicago for the post-Carnegie Hall concert, there was an article by one of the local entertainment columnists mentioning the London recordings having been done for a two-LP boxed set titled *A MUSICAL BIOGRAPHY*. As I recall, it said it was to contain songs “associated with” Judy, newly-recorded in stereo, plus some she hadn’t recorded before. I don’t think Capitol actually ever released any publicity about it (at the time) because of the project being scrapped. Nor do I remember reading anything about the album anywhere else in that time period. When Capitol finally got around to releasing the LPs, I guess it made more sense to call it *JUDY IN LONDON* — perhaps to indicate it wasn’t the “usual” tracks.”

[57] Garland finished the Amsterdam show around 2 A.M.

[58] Garland’s stage show from the 1950s always included an opening act. Starting in 1960, Garland performed solo, except in 1965 (The Allen Brothers: Act I), 1967 (Jackie Vernon, John Bubbles, Francis Brunn: Act I), and 1969 (Johnny Ray: Act I).

[59] Freddie Fields (1923-2007) and David Begelman founded Creative Management Associates (CMA) in 1960, and Garland, who signed with them in mid-December 1960, was one of their first clients. Under CMA’s management, Garland undertook her 1961 American tour, returned to the screen in Stanley Kramer’s *Judgment at Nuremberg* (1961), recorded a 45-rpm single for Capitol Records (1961), sang in the soundtrack to the animated feature *Gay-Purr-ee* (1962), taped a CBS TV special *The Judy Garland Show* with Frank Sinatra and Dean Martin (1962), filmed

John Cassavetes’ *A Child Is Waiting* (1963), recorded the Capitol album *Judy Takes Broadway* (1962, released 1989), filmed Ronald Neame’s *I Could Go On Singing* (1963), taped a CBS TV special *Judy Garland and Her Guests* Phil Silvers and Robert Goulet (1963), and performed in her CBS TV series *The Judy Garland Show* (1963-1964). Garland’s association with Begelman turned into lawsuits and counter-lawsuits after Garland and ex-husband Sid Luft accused him of embezzlement. Despite that, needing representation, and with the assistance of songwriter and companion John Meyer (born May 21, 1937), she re-signed with CMA in 1968. Begelman eventually killed himself. For more on Begelman, see: McClintick, David. *Indecent Exposure*. New York: William Morrow and Company, Inc., 1982; Meyer, John. *Heartbreaker*. New York: Citadel Press, 2006 (reprint from Doubleday and Company, Inc. first publication, 1983); Sanders, Coyne Steven. *Rainbow’s End*. New York: William Morrow and Company, Inc., 1990.

[60] Garland’s first American engagement was in Miami on January 9, 1961. Her first show under CMA management was in the Catskills, New York on February 12, 1961, for which Mort Lindsey (1923-2012) first conducted for her. The American tour officially began in Dallas on February 21, 1961 and ended in Washington, D.C. on December 9, 1961, and included thirty dates in all.

[61] (1914-1979). Norrie Paramor was Garland’s conductor on the London Sessions and on her European concert dates at the time.

[62] September 13, 1935. She also sang “Eili, Eili.”

[63] The Shell Chateau Hour, November 16, 1935, NBC, broadcast live from KFI Studios, Los Angeles. Available on: Lost Tracks, JSP Records, JSP 965, 2010. Also: Good News of 1939, aired October 20, 1938; The Chase and Sanborn Hour, aired December 7, 1941; Command Performance #58, aired March 20, 1943; The Frank Sinatra Show, aired May 24, 1944.

[64] Garland’s first attempt at recording this song for Decca Records on July 29, 1939 (DLA-A 1852) was rejected (source: Ruppli, Michel. *The Decca Labels: A Discography*. Westport, Conn.: Greenwood Press, 1996, Vol. I, p. 111). Her second attempt on October 16, 1939 (DLA 1870-A) was not. The rejected side has never surfaced, although the released master can be heard on: *Judy Garland – Smilin’ Through: The Singles Collection 1936-1947*, JSP Records, JSP 971, 2011.

[65] Garland, born Frances Ethel Gumm, daughter of Ethel Marion Gumm (née Milne) (1893-1953), first stepped on stage at her father Frank Avent Gumm’s (1886-1935) movie theater, the New Grand, in Grand Rapids, Minnesota on December 26, 1924, and sang “When My Sugar Walks Down the Street” with her sisters Mary Jane (a.k.a. Susie) (1915-1964) and Virginia (a.k.a. Jimmie) (1917-1977), billed as The Gumm Sisters, and also sang “Jingle Bells” solo.

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[66] (Born 1926). David Lee played piano for Garland throughout 1960. He also recorded with her the live version of "It Never Was You," heard in the 1963 film *I Could Go On Singing*, Garland's last movie.

[67] (1905-1970). Roger Edens was Garland's voice coach and mentor at M-G-M starting when she signed with the studio on September 27, 1935. He composed, among others, "Waltz with a Swing" (1936), "In Between" (1938), "Sweet Sixteen" (1939), "Figaro" (1939), "Nobody" (1940), "Drummer Boy" (1940), "Do the La Conga" (1940), "It's a Great Day For the Irish" (1940), "A Pretty Girl Milking Her Cow" (1940), "Our Love Affair" (1940), "Minnie From Trinidad" (1941), "Hoe Down" (1941), "Judy at the Palace" (1951), "Born in a Trunk" (1954), and "It's Lovely To Be Back in London" (1957), all of which Garland recorded. He also wrote special material and vocal arrangements for Garland throughout her career.

[68] *Leo Is On the Air* [with Doug McPhail] (aired Fall 1940); *The Pep-sodent Show Starring Bob Hope* (aired December 24, 1940); *Command Performance #35* (aired October 9, 1942); *Command Performance #81* (aired 1943); *Everything for the Boys* [parody version with Dick Haymes] (aired July 11, 1944).

[69] *Legends & Songwriters in Concert*, Greek Relief Fund, Shrine Auditorium, Los Angeles, February 25, 1941; see: *Legends & Songwriters in Concert 1941*, Original Cast Records, OC-9839, 1998.

[70] Thanks to James Fisher for suggesting this qualitative (email to the author, November 27, 2012).

[71] The bridge Garland sang flawlessly in Amsterdam included: "Now, there's Terrence O'Toole and his cousin Phil Doherty, Patrick O'Bogle and Mullin McGrew, Mike Maley, Tim Dayley, and Barney O'Flaherty, Danny O'Doul and 'tis Shamus Carewe. Conleys and Donleys and Padraic O'Bannigan, Ryans, O'Briens, McLaughlins, and Lynch, McGloans and McFaddens and Mister Pat Flannagan, Hogans and Glogans, McPhersons and Finch." In addition to the above, in *Little Nellie Kelly*, she added: "Cowans, McGowans, and Carricks and Garricks, Mahoneys, Maloneys, O'Donnells, and O'Connells are here to join the jubilee!"

[72] It is the only song from her Amsterdam program she did not do at Carnegie Hall.

[73] Garland sang this song as a youngster. See: Frank, Gerold. *Judy*. New York: Harper & Row, 1975, p. 57.

[74] Garland's Paris Olympia performance, according to her remarks during the Amsterdam show, included "How About Me?" as an encore. The song was not included on the Musicorama program or on the subsequent CD release. Although previously recorded in the studio on her Capitol LP *Alone* (1957), a live "How About Me?" in Paris, had it been preserved, would have been new on CD. The only live versions of "How

About Me?" known to exist at present were recorded on September 9, 1958 at Orchestra Hall in Chicago, which has long circulated as a bootleg but has never been released on CD, and on November 8, 1963 in Hollywood for episode 13 of *The Judy Garland Show* television series, available on DVD in *The Judy Garland Show Collection, Box One*, Pioneer, Volume Four, 1999.

[75] It did, however, include several songs new to the 1960 ear. In that the London Sessions were not released on LP until 1972, the 1960 Amsterdam audience was, of course, discovering songs from those sessions which were new to Garland's discography, namely "You Go To My Head" and "Stormy Weather." Garland's first studio performance of "San Francisco" was at the London Sessions, but she had previously performed it in concerts. However, these stage performances had not been commercially released in 1960. Also new to the Amsterdam audience was "A Foggy Day," which Garland never recorded in the studio.

[76] Pleasants, Henry. *The Great American Popular Singers* (New York: Simon & Schuster, Inc., 1974, p.286).

[77] Op. cit., 13.

[78] Email to the author, November 1, 2012.

[79] Ibid.

[80] Op. cit., 37, 43.

[81] The booklet can be found online at: http://www.firsthandrecords.com/wp-content/uploads/2012/11/FHR18_booklet.pdf.

[82] Summers also produced and wrote the liner notes for First Hand Records' 2011 *Judy Garland: The London Studio Recordings 1957-1964*. Op. cit., 13.

[83] A joint First Hand Records/King International release, *Judy Garland - The Amsterdam Concert: December 1960* is also available in a Japanese edition: First Hand Records/King International, KKP-5113/4 (FHR 18), 2012. The booklet and covers have been integrally translated into Japanese by Yasuhiro Yoden, and there is a special essay, entitled "Judy Garland in Amsterdam, 1960," written by Keizo Takada.

[84] July 10, 1961.

[85] Garland flubbed many a lyric in her time, but never repeatedly at the same point in a song. This repeat flub could be Garland's way of milking the audience: "Poor Judy. She's always forgetting the words." In fact, she was playing with her reputation, and thumbing her nose at it. She was a great manipulator.

[86] One line Garland uses at the Tuschinski and at Carnegie Hall is: "I don't know why it is I can never perspire. I just sweat."

[87] Garland played eight dates in the United States before she played Carnegie Hall.

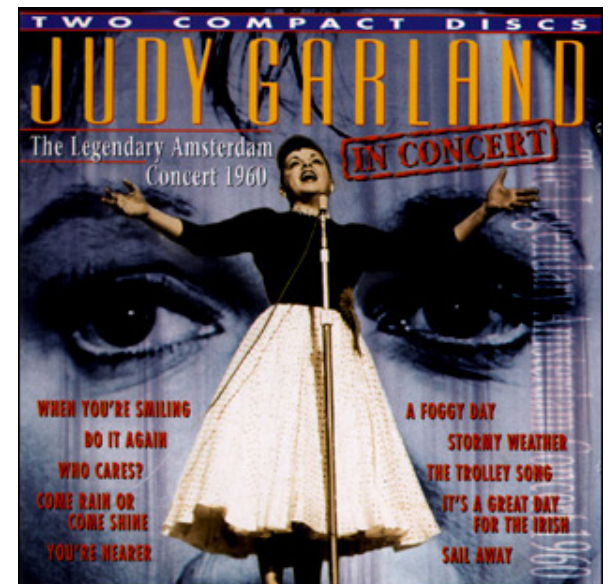
[88] Where she also sang "Chicago," one song she did not perform in Amsterdam.

[89] See interview with Steve Hoffman at: <http://judygarlandnews.com/2012/05/09/interview-with-steve-hoffman/>.

[90] *Judy at Carnegie Hall* was also issued on LP in mono by Capitol Records: Judy Garland at Carnegie Hall, Capitol, Capitol WBO/SWBO-1569, 1961. Reissued by JSP Records in 2012: Op. cit., 2.

[91] Among whom: John Bello, trumpet; William Lavorgna, drums; Howard Hirsch, percussion.

[92] (1923-2012). Mort Lindsey was a pianist, composer, arranger and conductor, who started working with Garland in 1961, and was musical director for Garland's last film, the 1963 *I Could Go On Singing*, as well as for *The Judy Garland Show* on CBS in 1963-1964. He conducted for her as late as 1968. Lindsey worked with Pat Boone, Eddie Fisher, Liza Minnelli, Willie Nelson, Michael Bubl , and others, and won an Emmy in 1969 for Barbra Streisand's CBS special, *A Happening in Central Park*. He led the orchestra on The Merv Griffin Show between 1962 and 1986.



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This review first appeared in the **ARSC Journal** (of the Association for Recorded Sound Collections), 2013;44(1):159-162, and is reprinted with the permission of the author, **James Fisher**, and the publisher of the ARSC Journal. For information about ARSC, see www.ARSC-audio.org.

Endless fascination with Judy Garland's life and career, both the world's and my own, and the ever-growing appreciation of her extraordinary vocal prowess have led to heightened interest in her recorded legacy in recent years.

All of Garland's known studio recordings are currently available in the compact disc format, with outtakes and alternate takes, and previously "lost" recordings appearing with frequency as part of new releases. **JSP Records** has led the way in preserving Garland's vocal achievement in the past few years under the guidance of Lawrence Schulman, a Garland scholar and sound archivist extraordinaire. In preserving Garland's recorded legacy, JSP and Schulman have not limited themselves to her studio recordings but have delved deeply into rare soundtrack, radio, studio, and live concert recordings. Thanks to their efforts, confirmed "Garlandites" have burgeoning libraries of Garland recordings. These include the earliest known vocals in Warner Bros./Vitaphone "talkie" short subjects from 1929-1930 with seven-year-old Garland as the youngest member of the Gumm Sisters, as well as "lost" and now found recordings, such as two of her three unreleased 1935 Decca Records tracks – one remains lost – that recently appeared on JSP and Schulman's four-disc [*Judy Garland: Lost Tracks 1929-1959*](#). Beyond these early recordings, Garland's work in commercial recording studios, on movie sound stages, on radio and television, and in concert spread across her too-short life up to her last European appearances in London and Scandinavia in the weeks preceding her June 1969 death.

Of all Garland recordings, the most acclaimed and best-known is unquestionably that derived from her Carnegie Hall concert on April 23, 1961, released by Capitol Records as a two-LP set called [*Judy at Carnegie Hall*](#) that same year. As the title of this newest release of that recording makes clear, Garland's performance that night has attained historic dimensions in the realm of popular music, as the set's annotator, Scott Brogan, notes. The original release of *Judy at Carnegie Hall* rocketed to the top of the charts and stayed there for 94 weeks (13 weeks at number one) and won five Grammy Awards, including the first Album of the Year for a live recording and the first for a female artist. It has been constantly available in every commercial audio format, and it is widely considered perhaps the greatest live recording in the realm of popular music. In Garland lore, *Judy at Carnegie Hall* is

the Holy Grail – the pinnacle of her late career vocalizing, and proof, presuming such proof should be needed, that she was a masterful entertainer and singer, easily the equal of any performing artist of the Twentieth Century.

As previously noted, *Judy at Carnegie Hall* has been re-released non-stop since its first appearance over fifty years ago. First released on compact disc in 1989, in stereo, it has since undergone some transformations, including a [2000 "gold" version released by DCC Compact Classics](#) in which every second of the concert's master tapes housed in its vaults was presented, without editing, from start to finish. The DCC set was followed in 2001 by another Capitol Records release, this too complete and with some reverb added compared to the DCC mastering. These two releases reaped no new songs since all of Garland's



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vocals that night were included on the original album, but it added some stage waits and Garland quips and stories between numbers, including a hilarious account of a visit to a Parisian hairdresser during a European tour, as well as her touching introduction of songwriter Harold Arlen, a perfect gesture given that her program featured many Arlen compositions (he was only one of a number of celebrities present in the star-studded audience). Garlandites welcomed the DCC set as well as the Capitol, which was released just prior to the fortieth anniversary of the concert. But despite the aforementioned minor additional pleasures, some listeners (including this one) have missed both the original mono sound and the added intensity resulting from the original version's relatively minor audio edits, which increased the momentum of Garland's performance.

Most of us in the "baby boom" generation (and after) were introduced to Garland in childhood viewings *The Wizard of Oz* (1939) during its annual holiday television showings, in my case during the 1950s and early 1960s. Little did we imagine that Dorothy Gale of Kansas grew up to be one of the singular entertainers of the Twentieth Century, and we ultimately discovered a wholly different Garland. Though her film work slowed after 1950 to a few notable appearances (most particularly *A Star Is Born* in 1954), in those days before home video we could only see her in old films on TV, her appearances on TV variety and talk shows, most effectively in a few specials and on *The Judy Garland Show*, her 1963-64 television series. Otherwise, in those days, experiencing Garland could only happen in person and through recordings. I was fortunate enough to see Garland on stage twice in June 1968 at the Garden State Arts Center in New Jersey – and the experience was unforgettable. The best of her concert and television recordings go some distance in capturing the experience I had of seeing her live because, it must be stressed, there was always a special vitality in her vocalizing before a live audience that was not present in even

the best of her commercial or film soundtrack recordings.

For us "boomers," *Judy at Carnegie Hall* was released during our adolescence – and that extraordinary mono album is the way we like to remember it and her. My parents owned the album and I played it until it was worn-out and replaced – more than once. As technology changed with stereo LP versions and stereo compact discs offerings of *Judy at Carnegie Hall*, I moved with the times but continued to miss the unique vitality of the original mono release. As such, *Judy Garland: The Historic Carnegie Hall Concert Remastered*, preserved by London-based JSP Records on two-CDs as a restoration of the original LP album, which has now hit public domain outside the U.S. and presented in glorious mono, impressively restores the original experience and very happy memories.

Garland's Herculean performance at Carnegie Hall became the stuff of legend and, remarkably, the recorded evidence only supports and enhances that legend. The concert has been written about profusely, and the qualities of her voice, which undeniably had changed since her cinematic heyday, have been widely debated by critics and scholars. However, any imperfections in her voice or in technical areas, which it must be noted are inherently imperfect for that period, are moot. The overall result in *Judy at Carnegie Hall* is, by any standard, impressive on all counts, and this JSP restoration proves it. Garland was at her latter-day best and the original recording quality is remarkable – and is best heard in mono.

When compared to Garland's 1958 single-LP Capitol Records release, *Garland at the Grove*, her first commercially-released concert recording, the improvement in sound recording in on-site circumstances is obvious. The aforementioned Cocoanut Grove recording captured Garland on the last performance of a two-week run when her voice was tired, and it must be stressed that this recording was made at a low ebb when she was seriously over-



weight and in ill health. Within a year, her health failed completely and she was urged to retire. Instead, in 1960, a rested and renewed Garland embarked on a grueling concert schedule throughout Europe before a forty-plus city tour of one-night stands climaxing in the Carnegie Hall appearance. Clearly, this was Garland at her peak.

Garland sang a total of 25 songs that night, including encores and not counting separate songs featured in medley form, such as her famous threesome medley of "You Made Me Love You," "For Me and My Gal," and "The Trolley Song," reminding listeners of her early musical films. The program presents Garland in every conceivable mood; and this fact is, perhaps, a clue to her extraordinary impact on an audience. She shifts moods from exuberance to the depths of despair in a nanosecond; each song becomes something like a mini-comedy or one-act drama exploring the various faces of love, loss, absurdity of existence, and other human emotions. At once bombastic ("Come Rain or Come Shine"), comic ("San Fran-

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cisco,” “When You’re Smiling”), introspective (“Alone Together”), nostalgic (“After You’ve Gone”), and profoundly autobiographical (“The Man That Got Away,” “Over the Rainbow”), Garland rewards listeners with a survey of American popular music of the early and mid-Twentieth Century, and it presents a compendium of her own career highs. Garland’s orchestra, under the direction of her longtime conductor, Mort Lindsey, is in especially fine fettle from the start of the famous Garland overture to the final playoff, and of course Garland is consistently at her unmatched best throughout.

The varied program includes sections in which Garland performs a mini-concert of jazzy selections with a small combo stepping out of the larger orchestra, adding yet another mood to the overall program. When these selections conclude, Garland is three-quarters of the way through her substantial program, but she is undaunted and delivers a series of powerhouse performances, including boldly dramatic interpretations of a series of songs most associated with her. “Zing! Went the Strings of My Heart,” for example, a song she first recorded via a radio appearance in 1935 as, heartbreakingly, her beloved father lay dying in a hospital, clearly meant a great deal to her and was consistently present in her concert programs over the years. Other highlights include the haunting “Alone Together,” deeply felt renditions of “I Can’t Give You Anything But Love” and “The Man That Got Away,” the shatteringly dramatic passion of “Stormy Weather,” the near-hysteria of “Come Rain or Come Shine,” and in the touchingly nostalgic medley of “You Made Me Love You,” “For Me and My Gal” (complete with the usual audience sing-a-long), and “The Trolley Song.” These highlights can only be topped by the program’s closing numbers and encores (or, as we “boomers” remember it, Side Four of the LP set!). The Jolsonese “Rock-a-Bye Your Baby With a Dixie Melody,” which ends the actual program, and “Swanee,” among the encores, are particular highlights celebrating Garland’s vaudeville roots, but more due to her powerhouse delivery of both. “Swanee,” in par-



ticular, which bookended the famous “Born in a Trunk” sequence of *A Star is Born*, is especially memorable as she delivers the next to last long note for a long, thrilling moment, sending her audience into a near-cathartic frenzy. This is Garland at her most daring; in the last minutes of an exhausting program, she delivers a knockout punch and continues to jab with further encores, “After You’ve Gone” and “Chicago.” The inevitable “Over the Rainbow,” the first encore, is the song most closely associated with her and without which no Garland concert was complete; here, as always, she delivers it touchingly to a rapt audience.

Any true Garlandite will want the DCC “gold” version or the Capitol follow-up of the complete concert as it happened, and as a companion, this fine restoration of the first-released slightly edited LP version. The relatively minor edits and rearrangements made for the original

release and honored here provide an even more exciting listening experience than the DCC or Capitol versions. For those of us raised on the Judy at Carnegie Hall LP, it is digital heaven, and we can only envy those hearing this concert for the first time via this outstanding JSP Records release. The remastering for this JSP release is expert, and the overall audio experience here is excellent, especially in eliminating the muddiness evident on the first compact disc release in 1989, which was stereo. JSP’s packaging eschews the original *Judy at Carnegie Hall* poster cover art and instead features a reproduction of an actual ticket to the concert, which is repeated on the cover of the two jewel boxes containing the discs, which are also adorned with photos of Garland. All in all, JSP Records has provided another gem for audiophiles and Garlandites alike (“boomers” or otherwise) – and one can only look forward to its next Garland project.

James Fisher

The University of North Carolina at Greensboro

2013

The Wizard of Oz

OZ in 3D

Blu-ray/DVD

The Official 75th Anniversary Companion Book

The Wonderful World of Oz

Year in Review

OZ in 3D!

Warner Bros. got a head start on the 75th anniversary of *The Wizard of Oz* in 2013 (the actual anniversary is, of course, 2014), when they released the film in select IMAX theaters in a newly remastered 3D edition on Friday, September 20th. It played for one week only yet still managed to make the top ten for that weekend in the #9 spot. That's no small feat considering that it was playing in only 318 theaters while the rest of the top ten (save one) were playing in over two or three thousand theaters. I don't think any other 74 year old film could achieve that, not even *Gone With The Wind*! The placement surprised everyone, but in hindsight maybe it shouldn't have come as a surprise. The film is the most well known across all demographics of any other film of that age. Its timelessness has been proven again and again, with every new format that comes along. Why not in 3D too?

More than one fan out there, including myself, was a bit leary of anyone tinkering with the film and converting it to a format that is a fad. But they got it right! After a full year of work, and over five million dollars, they achieved a minor miracle. The 3D format enhanced the film without losing any of its magic, charm, or brilliance. Everything simply looked three dimensional. No gimmicks, no fakery, and no changes to the film were anywhere in sight. It was simply amazing. A few months later I was able to see the film on the big screen, but not IMAX, in 3D and the effect was just as brilliant as it was on the IMAX screen.

I think the reason that it worked is that of all the films that lend themselves to 3D, the fantasy of Oz would have to be at the top of the list. The film has it all: Beautiful Technicolor, dazzling sets, perfect make-up and costumes, brilliant music, and above all perfect performances. 3D only makes it all better in that it brings it all closer to the viewer, but in a non obtrusive way. A real joy and I'm sure will be repeated in theaters throughout 2014. I can't imagine that Warner Bros. would go to all that trouble to NOT release it again in 2014. When they do, be sure to see it. You won't be disappointed.



New Blu-ray & DVD Editions

Warner Home Video released new Blu-ray and DVD versions of the film, capitalizing on the new 3D version, which is only available in the Blu-ray format. Both the Blu-ray 3D and the regular Blu-ray are new transfers from the version of the film that was remastered for the 3D version. The standard DVD is the same as the 2009 release.

Sadly, everything that was a part of the 2009 are presented here without any upgrades to HD. It was hoped that Warner Home Video would revamp everything for the 75th anniversary, including adding the version of Ray Bolger's "If I Only Had A Brain" pre-recording that was discovered in 2009, and upgrading his outtake dance to HD as promised in 2009 (but not delivered). What sorely needs upgrading are all of the extras, which have been copied over from release to release since the 1993 "Ultimate Oz" laser disc set. And it all looks it, especially on an HDTV. In fact, an HDTV makes it all look like old VHS tapes. The only new feature is the highly touted "feature length documentary" that is actually just a smidge over an hour in length. It's not worth the money to get the collector's set unless you absolutely must have every Oz edition out there. The book, map, snow globe, and awards pins are nice but not "must-haves" nor is the book with lined paper for writing. It's doubtful any collector will actually write in it. The best deal in the Blu-ray combo pack on [page 43](#). It has all of the versions (Blu-ray 3D, Blu-ray, Standard DVD, Digital HD).



Left to right: Best Buy exclusive tin packaging; Costco boxed set with exclusive CD soundtrack; Target exclusive lunchbag with combo pack.



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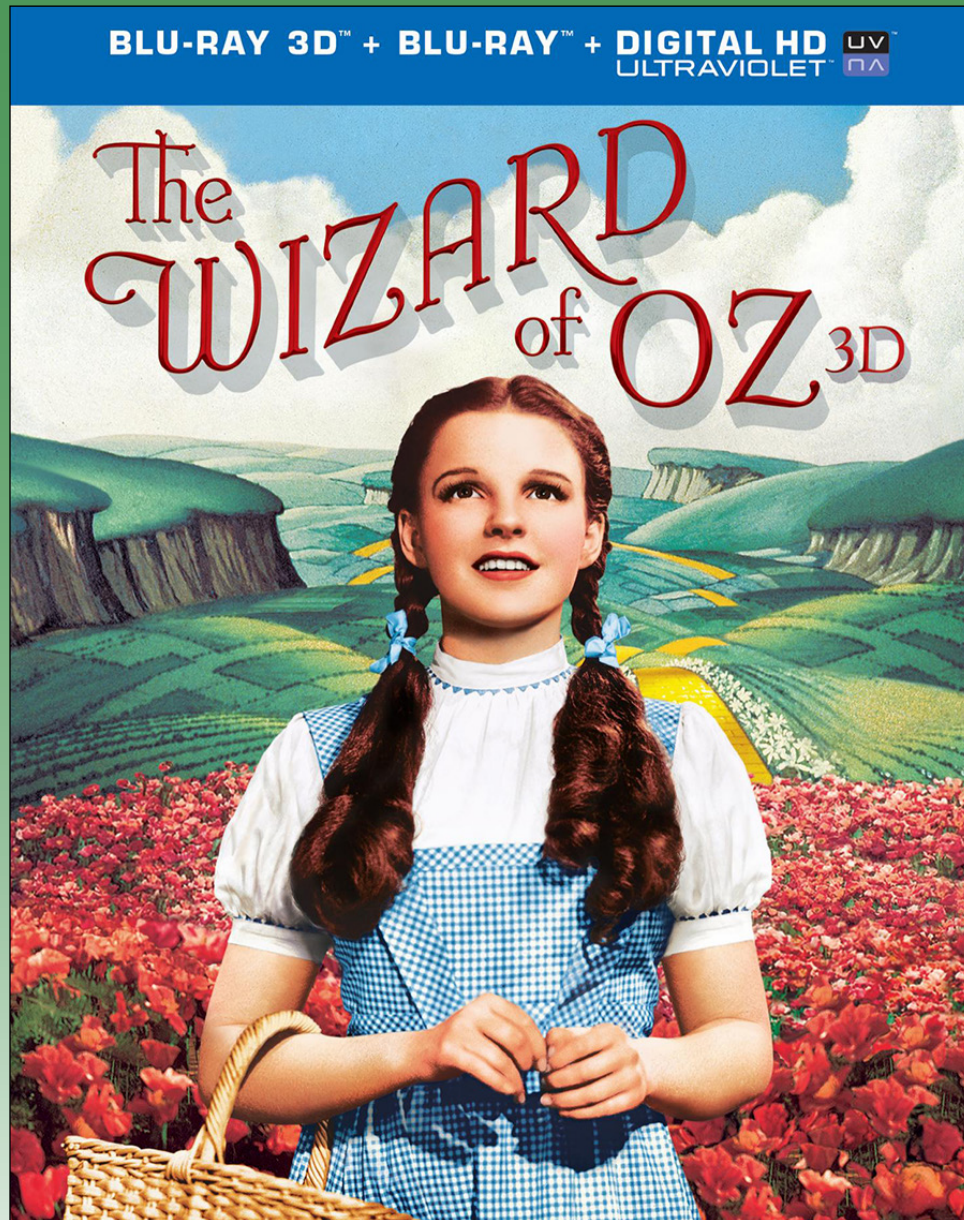
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PLUS

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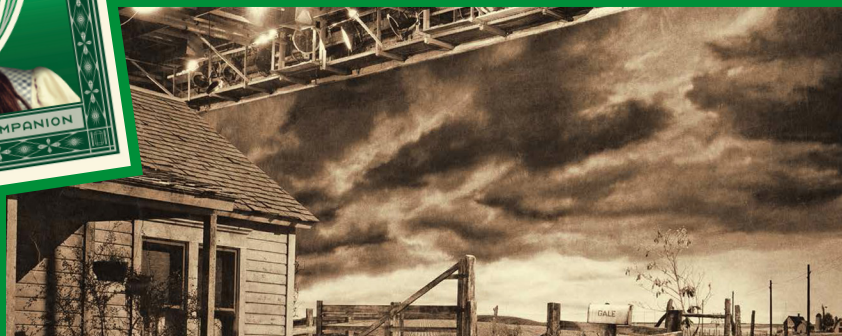
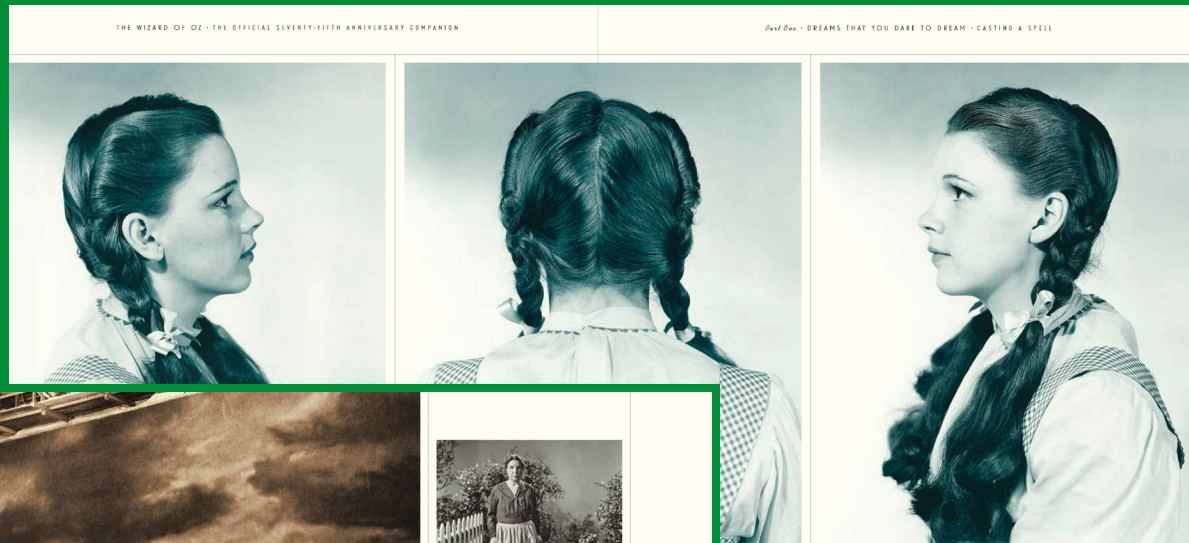
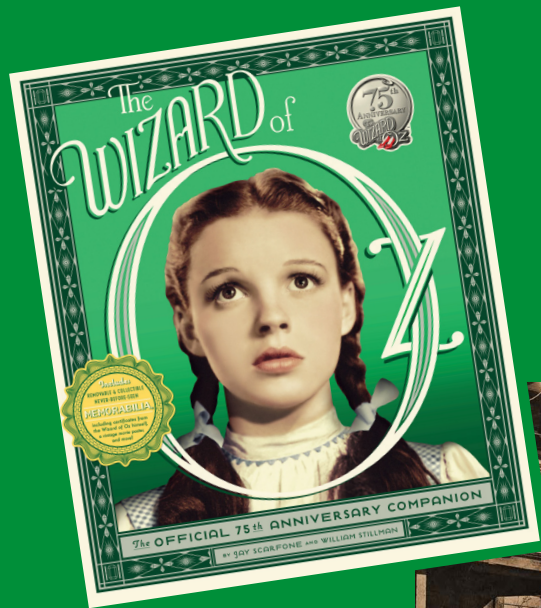
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ABOVE: Fifty-year-old actress Sarah Padden made a cameo that on Jan. 3, 1939. She modeled at least two different outfits and posed for reference with the part of Aunt Em was ultimately assigned to Chas. Blanche. **BELOW:** Hollywood columnist Paula Patton talks with Margaret Hamilton and Charley Grapewin, in character as Bertie and Uncle Henry respectively. According to an August 1, 1939, column, Grapewin had appeared in a road show company of the early stage musical of *The Wizard of Oz*.



OPPOSITE: Dorothy's farmhouse was intended to make a Depression symbol of the 1930s. Here, one the Judy family came and a distant neighboring farm, and Miss Quilley kept it. Though the scene indicates Victor Fleming's ownership, the film was created by King Vidor in February 1939, after Fleming took over Oz with the White Blazing film came to the screen in December 1939. Judy Garland told reporter Harrison Carroll after from the area knew anything about was the one to the

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

she was cast as Dorothy." In order to portray the beloved

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

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

Babes in Arms. (Caren Marsh was Garland's stand-in for blocking scenes and lighting tests.) Koshay's qualifications were unique but not coincidental: she was in close proximity to Judy by day and monitored her after hours.

Via workouts, boating and diving on Balboa Bay, couture shopping at Bernie Newman's, or taking in the amusement concessions at Ocean Park, Koshay kept Garland under careful watch. "These were not typical 'stardom' activities,

Koshay's work on *Babes in Arms*—Koshay's "duties to be opening a Hollywooding tabs on Garland's e to M-G-M publicist Betty Garland's senior.

Thankfully, Garland restored to a more realistic



The Official 75th Anniversary Companion - The Perfect Gift!

Wonderful. Fantastic. Brilliant. Gorgeous.

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

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

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

At 176 pages, hardbound, with a gorgeous dust jacket, *The Wizard of Oz – The Official 75th Anniversary Companion* tells the oft-told story of the making of *The Wizard of Oz* in a fresh way. Sure, it's filled with new, previously unseen photos, all housed in graphics that are, in a word, amazing. But it's more than that.

It's hard to believe, but even after 75 years there are still unseen photos and untold stories related to the film. That's what makes books like this so relevant and enjoyable. Some might say "ANOTHER book???" But if it's done with the panache and informative manner as *The Wizard of Oz – The Official 75th Anniversary Companion*, it's well worth the efforts of all involved. Here and nowhere else will you find rare Technicolor test frames, costume and set illustrations, and the ONLY known color photograph of the blonde Judy Garland as Dorothy on the set prior



The Official 75th Anniversary Companion - The Perfect Gift!



THE EMERALD CITY

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

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



ABOVE: Dorothy and her companions are dazzled by their first glimpse of the Emerald City in a memorable scene from *The Wizard of Oz*. • **RIGHTS:** The creation of the green spectacles (right) was one of the original Jack Doris' inventions for Frank Baum, who also portrayed the Wizard of Oz. The spectacles were a design written by all Doris' creations, with an influence to the Wonderful Wizard of Oz book.



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to the complete overhaul of the film in 1938. The photo was leaked online and spread like wildfire, and here in the book we have the high resolution version. And that's just one of the book's many highlights.

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

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

The book is separated into four main chapters:

Dreams That You Dare To Dream: Casting a Spell

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

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

Looking For Our Heart's Desire: Forever Oz

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



film: The raven named "Jimmy" that gets his star turn in the Cornfield scenes.

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

- 1) Set reference stills. I never tire of admiring the amazing sets.
- 2) The previously unpublished scene still of Jack Haley, Judy Garland, and Ray Bolger in dress rehearsal on the Lion's Forest set. That set is one of my favorites in the film for its lavishness and beauty.
- 3) The hair, makeup, and wardrobe test photos of Judy Garland as Dorothy. Most are previously unpublished, including the April 29, 1938 initial hair and makeup tests done by Max Factor. All never fail to amaze me in reflecting the care and time it took to get it "just right."

The Official 75th Anniversary Companion - The Perfect Gift!

4) The Technicolor test frames, notably those of the Wizard's head used in the Wizard's Throne Room scenes.

5) The section about "Over the Rainbow."

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

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

1) A faux "Oz Herald" newspaper clipping proclaiming the death of the Wicked Witch of the East.

2) Reprint of a 1939 herald advertisement.

3) Copy of the "Certificate of Death" as shown by the Munchkin Coroner to prove that the Witch of the East is "most sincerely dead."

4) A handy new Oz bookmark.

5) Lobby card and poster reprints.

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

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

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

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

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

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

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

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

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

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

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GLINDA: The water you get out of Oz altogether, the water you'll keep, no less. - BOGDANSKY: Oh, I'll give anything to get out of Oz altogether--but which is the way back to Kansas? ... - GLINDA: The only person who might know would be the great and wonderful Wizard of Oz himself! ... He lives in the Emerald City and that's a long journey from here. - BOGDANSKY: But how do I start for Emerald City?

GLINDA: It's always best to start at the beginning-- and all you do is follow the Yellow Brick Road.

BOGDANSKY: How do you talk if YOU DON'T HAVE A BRAIN?

SCARECROW: Well, some people without brains do an awful lot of talking, don't they?

BOGDANSKY: Why, it's to want it's A MAN MADE OUT OF TIN!

THE MAN AND BEARS. SCARECROW AND TIGERS? BOGDANSKY: LIONS?

THE WIZARD

Put 'em up!

Put 'em up!

The Great Wizard of Oz Revealed

CONRADSON: TRYING TO SCARE THE SCARECROW AND THE MAN. Which one of you two? I'll fight you both together if you want. I'll fight you with one paw held behind my back. I'll fight you standing on one foot. I'll fight you with my eyes closed. Oh, pull! on me on me, off! Speaking of on me, off! Why? ... off! - BOGDANSKY TO THE CONRADSON SIDE AFTER SINGING HIM: Why you're nothing but a great big coward! - CONRADSON: Lion, Snake, right, I am a coward!

I haven't any courage at all. I even scare myself. Look at the circles under my eyes.

POPPIES... POPPIES WILL PUT THEM TO SLEEP...

Set You won't take anything, eh? And how, my beauties?

Smothering with POISON is...

PART 2

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

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

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“Judy Garland as Dorothy from THE WIZARD OF OZ”

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THE WIZARD OF OZ

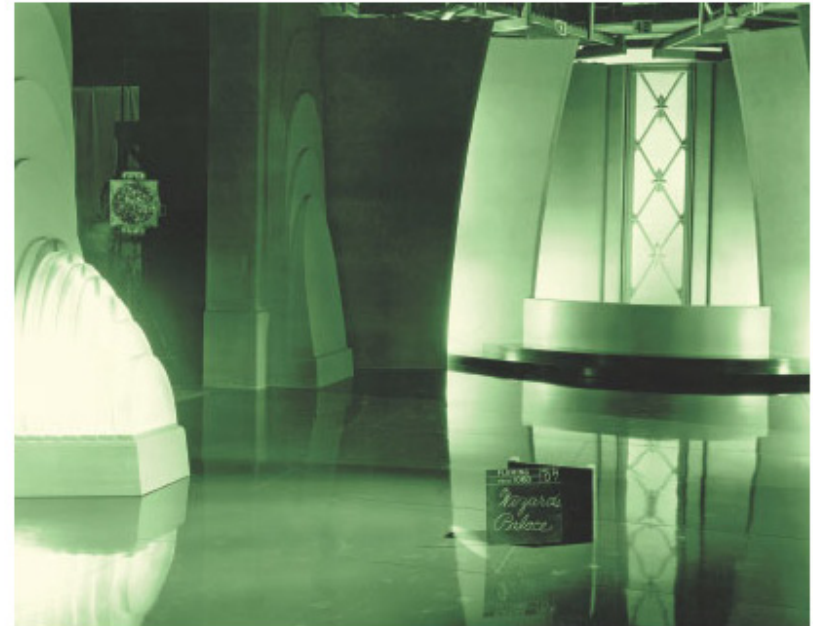
The Official 75th Anniversary Companion

By Jay Scarfone and William Stillman

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

Hardcover Nonfiction

ISBN 9780062278012/\$40.00/176 pages



The Wonderful World Of Oz

Release date: November 7, 2013

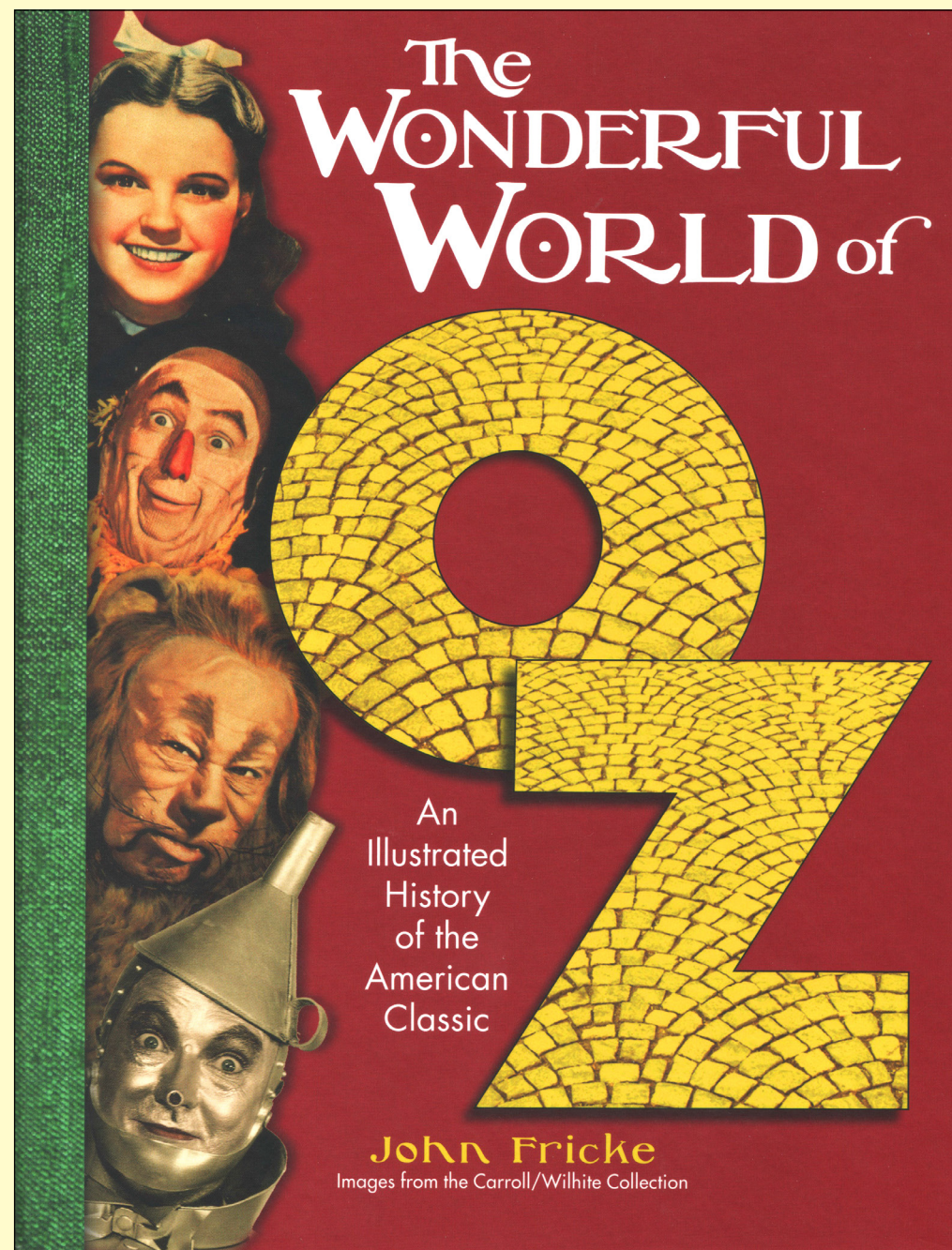
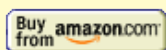
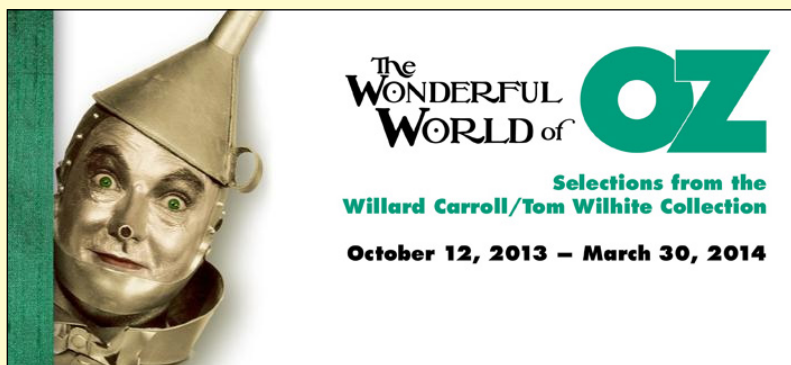
John Fricke's latest compilation book is a retread of his previous book "100 Years of Oz" with a few updates tacked on.

All of the images come from the fabulous Willard Carroll/Tom Wilhite collection, and from the looks of it their entire collection could probably fill a book three times as large, or more. This book is 168 page.

The book focuses on Oz products and collectibles released throughout the years, from the very early years to now. Readers are treated to some great examples of the varied styles of advertisements and product tie-ins that reflect the times in which they were produced. Some are quite elaborate and clever. It makes one kind of wish that today's styles had a bit more flourish.

It's a fun book if you're interested in browsing photos of Oz collectibles. If you're only interested in the 1939 film version, then this book isn't for you, but fans of all things Oz should enjoy it.

The book is a tie-in to the "Wonderful World of Oz" Exhibition at the Farnsworth Art Museum in Rockland, Maine. The exhibition runs from October 12, 2013 through March 20, 2014 and showcases items from the Carroll/Wilhite Collection as featured in the book, and some that are not in the book. Learn more about it here: www.farnsworthmuseum.org



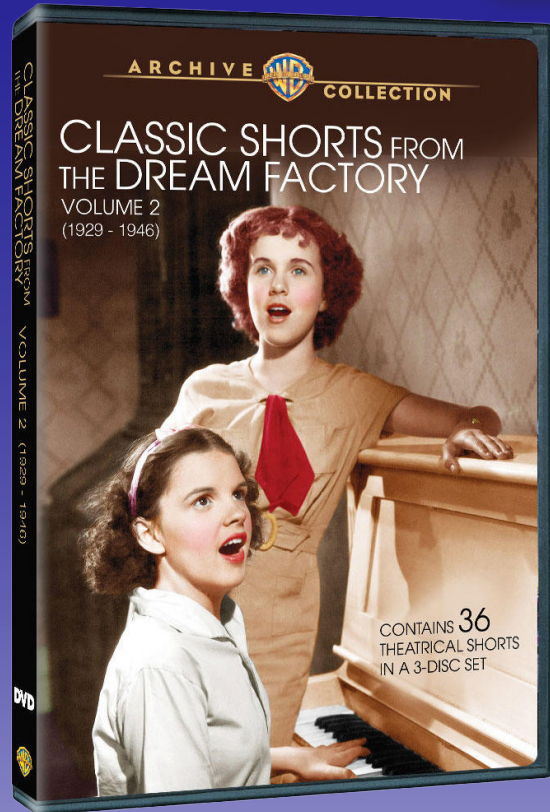
2013

DVD & BLU-RAY



WARNER ARCHIVE COLLECTION
WARNER BROS. 90TH ANNIVERSARY
GREATEST CLASSIC LEGENDS COLLECTION
EASTER PARADE BLU-RAY
OZ DOCUMENTARY

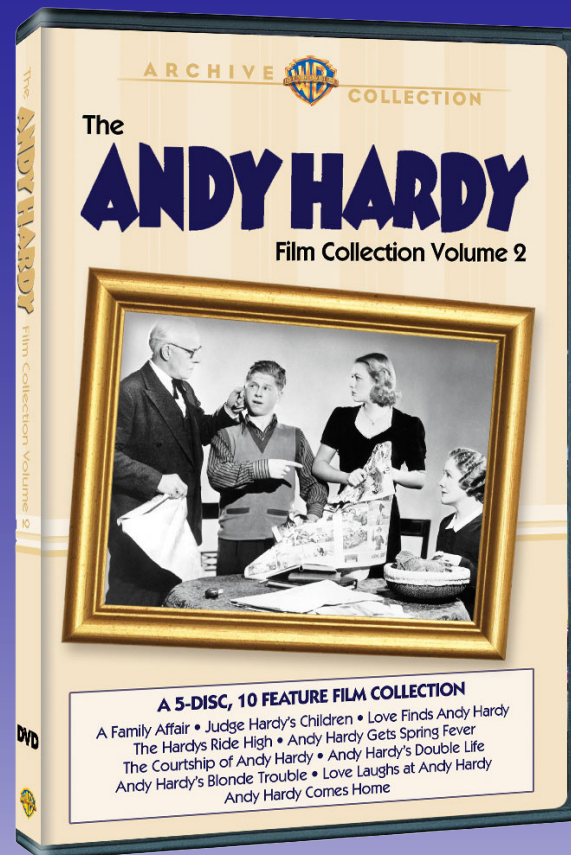
Year in Review



November 19, 2013

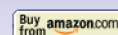
Volume Two of the popular collection of vintage shorts features a re-release of Judy's first official film, the 1936 short *Every Sunday*.

I highly recommend both volumes. They include some fun and enjoyable shorts that feature some personalities and stars that might surprise you!



July 9, 2013

The rest of the films in the Andy Hardy series get their due in this 10 film collection. The one Garland entry is 1938's *Love Finds Andy Hardy*, previously released on DVD in 2004 and long out-of-print. Volume One of the collection was released in 2012.



August 20, 2013

Re-release of the out-of-print 2006 DVD.

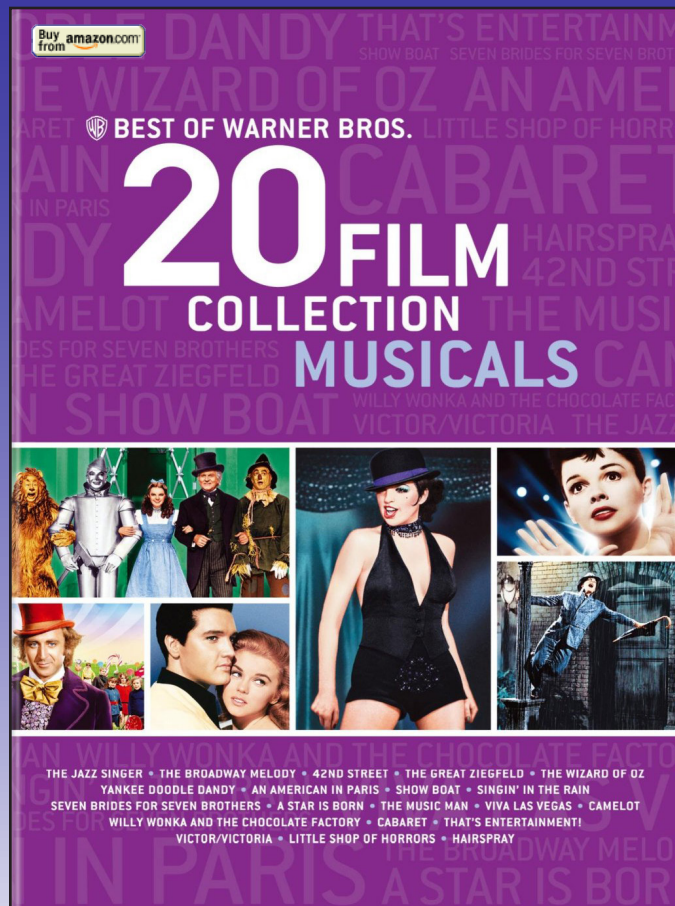


BEST OF WARNER BROS.



90th ANNIVERSARY

Warner Home Video helped Warner Bros. celebrate its 90th anniversary with the release of several boxed sets. What's amusing is that most of the films included, and featured in the artwork, weren't made by Warner Bros. at all, but other studios like MGM and RKO. Because Warner Home Video owns the MGM film library, Judy is heavily featured in the musicals collection. Louis B. Mayer must be spinning in his grave. The 100 Film Collection is in the standard DVD format, and the 50 Film Collection is in the Blu-ray format.



Release date: February 12, 2013



Release date for both: January 29, 2013





Here is the first Judy Garland solo entry in Warner Home Video's series focusing on film legends. Judy had previously been featured in a 2011 "Mickey/Judy" edition.

Release Date: March 12, 2013

FOR ME AND MY GAL Includes: Commentary by Garland Biographer John Fricke, Two Vintage Garland Musical Shorts, Photo Re-creations: Deleted Finale and *Three Cheers for the Yanks* Outtake, Two Audio-Only Bonuses, Theatrical Trailer

THE HARVEY GIRLS Includes: Three Deleted Musical Numbers, *On the Atchison, Topeka and the Santa Fe* Sequence Remixed in Stereo, Commentary by George Sidney, *Singalong Express* Audio Track, Scoring Session Cues, Theatrical Trailer

IN THE GOOD OLD SUMMERTIME Includes: Introduction by John Fricke, Two FitzPatrick *Traveltalks* Shorts, Theatrical Trailers for *In The Good Old Summertime*; *The Shop Around the Corner* and *You've Got Mail*

SUMMER STOCK Includes: Featurette *Summer Stock: Get Happy!*, Cartoon *The Cuckoo Clock*, Short *Did'ja Know?*, Audio-Only Bonus: Outtake Song *Fall in Love*, Teaser, Theatrical Trailer



FIRST TIME ON BLU-RAY™

"A HIGH MARK FOR GARLAND AND ASTAIRE.
THE BLENDING OF TWO SUPER-PROS WAS DELICIOUS."

— John Kobal, GOTTA SING GOTTA DANCE, A PICTORIAL HISTORY OF FILM MUSICALS



\$19.98
SRP

#1000332829 COLOR/103 MINS. 16x9 1.37:1



EASTER BASKET STUFFED WITH 5+ HOURS OF DELIGHTFUL EXTRAS!

- Commentary by Ava Astaire McKenzie and John Fricke
- *Easter Parade: On the Avenue* • *American Masters – Judy Garland: By Myself*
- *Mr. Monotony* Outtake • *Mr. Monotony* Dailies • Radio Promo (Audio Only)
- 3/11/1951 Screen Guild Theater Broadcast (Audio Only)
- Theatrical Trailer

February 19, 2013 saw the Blu-ray debut of *Easter Parade*, one of Judy's all-time biggest hits and a staple of the Easter holiday TV line-up.

The release is not in the "digi-book" format of both *A Star is Born* and *Meet Me In St. Louis*, but rather it's a "bare bones" Blu-ray release. This does not diminish the quality or enjoyment of the Blu-ray as the film looks fantastic.

There was a bit of controversy when the Blu-ray was initially released. Warner Home Video forgot to include the *Judy Garland: By Myself* documentary. WHV rectified the situation by hurriedly shipping out a DVD of the doc to customers.

Extras (all in standard definition format):

- *Judy Garland: By Myself* – The Emmy Award winning PBS American Masters documentary (114 min)
- *On The Avenue*, "Making of..." documentary with retrospective interviews and rare footage
- "Mr. Monotony": Outtake musical number by Judy Garland
- "Mr. Monotony" dailies.
- Audio Commentary by Ava Astaire MacKenzie and John Fricke
- Theatrical Trailer
- Audio only: Fred Astaire interview with MGM's Dick Simmons
- Audio only: Fred Astaire & Judy Garland's Screen Guild radio version of *Easter Parade* from 1951

Easter Parade was previously released on March 15, 2005 in a special edition 2-disc DVD set. The two-disc set was also available that same date as part of the "Classic Musicals Collection – Broadway to Hollywood" boxed set. It was then re-released (single disc only) on May 5, 2009 as part of the "TCM Greatest Classic Films Collection – American Musicals" set, then again on February 8, 2012 as a one disc only (the first disc of the 2005 set) release.

[Check out The Judy Room's Easter Parade Section for details about the making of the film, lots of fun photos, print media, and more!](#)

Wonderful DVD Documentary

Family Films Productions presents *The Wonderful World of Oz: Celebrating The Oz Community*, a wonderful new film about the world of Oz collecting.

From the press release: Join us as we take you on a journey - a journey down the yellow brick road as we introduce you to a number of talented individuals in the Oz community, including collectors and fans. The film features - Graphic Artist, Eric Shanower, Elaine Willingham of - BeyondTheRainbow2Oz.com, Michael Seiwert, Wizard of Oz Collector, Foo Travetto, and Return to Oz Collector, Celia Foster, and Aaron Schultz of WaltDisneysReturntoOz.com.

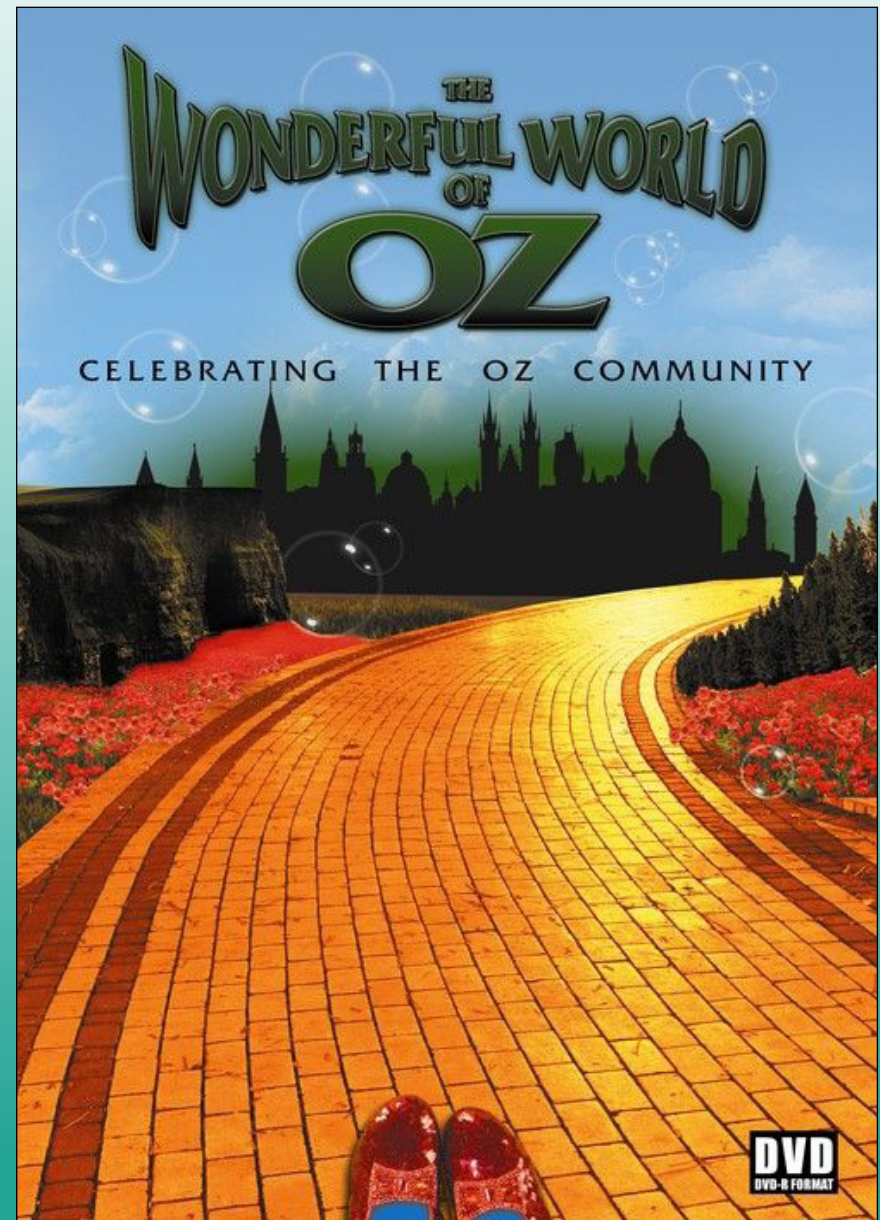
There are also featured interviews with members of the International Wizard of Oz Club, including well known, former president, Angelica Carpenter and rare never- before-seen footage with club member the late, Patrick Maund. We also feature a few sections in the production on the Oz Museum in Wamego, KS, and the former Oz Chesterton Festival in Chesterton, Indiana among others. There is also exclusive footage of the late Donna Stewart-Hardway from 2006. She has been claimed as being in the 1939 Wizard of Oz film. However, due to hearsay this was actually a false claim about Donna, she was never in the 1939 film nor did any actual costume piece to date was ever found with her name on it associated to the 1939 motion picture. She was one of the many guests at the Chesterton Oz festival. *The Wonderful World of Oz: Celebrating the Oz Community* film is narrated professionally by voice actor Jason McCoy and dedicated to an amazing Oz collector Stephen Sisters who is a close friend of the producer of this documentary, Aaron Pacentine.

The Wonderful World of Oz: Celebrating The Oz Community is © by Aaron Pacentine, 2013. Produced by Family Films Productions, and edited by Aaron Pacentine and Landon Parks.

Watch the trailer here: <http://www.youtube.com/watch?v=JyVhMzV95oM>

Order the DVD at: www.thewonderfulworldofoz.com/dvd.html

An abridged version of the film can be downloaded at: <https://sellfy.com/p/3oxc/>



2013

Discography Spotlight



Judy Garland - Creations: 1929 - 1962
Ziegfeld Girl/Presenting Lily Mars

Year in Review

Judy Garland - Creations: 1929 - 1962

Review by Scott Brogan

JSP's newest Judy Garland compilation, titled "**Judy Garland - Creations: 1929-1962 Songs She Introduced**" (released April 1, 2013 [U.K.] & April 9, 2013 [U.S.]) is a surprisingly enjoyable listening experience. I say "surprisingly" because when the set was first announced, many fans questioned "why?" The main reasoning behind the query was the fact that most of the tracks have previously been released in digital format. So, the reasoning went, why shell out money for tracks one already has? That's a valid question, in some respects. I waited to buy the set after the release date party for this reason. Normally I would pre-order a new Garland compilation and hopefully have it in my hands on the actual release date. After I had received this new JSP set, and then listened to it, a few things came to mind.

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

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



For "Creations" we get the same quality of remastering and presentation. The remastering is excellent. For me, this is one of the major factors that makes the set so much more enjoyable that I thought it would be. It's a cohesive aural experience from beginning to end. Part of its cohesiveness must be the fact that it's not your average Garland compilation. Some of her biggest hits are here, but because the focus is on songs she introduced, many songs ignored my most compilations are included. The variety of songs Judy introduced is pretty astounding. Listening to them in chronological order is a real treat. Without some of the "Garland standards" that she didn't introduce (but still made her own), the listening experience is unique, and thoroughly enjoyable. The compilation WORKS. It works as a compilation, it works as an example of Judy's versatility, it works as an example of her immense output, and it works as an effective listening experience. How many times can I say that the listening experience is great? Obviously several! Get the drift?

There are a few new-to-CD (outside of some terrible bootlegs) tracks here: "**The Balboa**" from *Pigskin Parade* and "**Laugh? I Thought I'd Split My Sides**" from *Ziegfeld Girl*. "The Balboa" is presented with Judy's two other numbers from *Pigskin Parade*: "**The Texas Tornado**" and "**It's Love I'm After**." All three together at last, remastered to

perfection. "Laugh" is a fun novelty number that includes some clever editing at the end. The editing is akin to what one would expect from **MGM Records** if they were in the soundtrack album business in 1940 when the song was recorded.

MGM Records versions of Judy's soundtrack performances are presented here along with pre-recordings and outtakes. As most might know, MGM Records began producing soundtrack albums in 1947. Confined by the limited time restraints of the 78rpm albums of the day, serious editing was needed.

Judy Garland - Creations: 1929 - 1962

Review by Scott Brogan

Happily, we get a nice dose of these versions. In some instances there are bits that were NOT included in subsequent “official” releases of the expanded soundtracks or even in the films themselves. “**Better Luck Next Time**” from *Easter Parade* (1948) is a good example. The MGM Records version features an instrumental introduction and bridge not heard in the film or the Rhino soundtrack. Also from *Easter Parade* is the little-heard MGM Records version of “**A Couple of Swells**.” It’s highly truncated and doesn’t feature any of the dance break, but completists will love having it remastered. Even though it’s truncated, the sound is infinitely better than the mid-1990s Rhino CD. One instance that I wish the producers had used the film version instead of the MGM Records version of a track is “**Happy Harvest**” from *Summer Stock* (1950). Only the film version gives us Judy’s final vocals without the chorus. Both the Rhino version and this version are taken from the MGM Records version. That one puts the MGM chorus behind Judy. It would be nice to have a great sounding version from the film soundtrack. The source, aside from recording it directly from the DVD, is the long out of print Sony/CBS Special Products release of songs recorded directly from the



soundtrack. And that has a very annoying echo-y sound.

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

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

Judy Garland - Creations: 1929 - 1962

Review by Scott Brogan

The physical presentation of the set is fabulous. Each CD gets its own jewel case, Those cases are housed in a nice outer box. The format is the same as “[Smilin’ Through](#)” which makes the two sets look good together. Add in their amazing 2010 “[Lost Tracks](#)” boxed set, and you have a great trilogy. The cover art for the CD inserts and the box feature nicely stylized portraits of Judy at her most lovely.

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

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

I give it 5 out of 5 rainbows.

[Download from Amazon here!](#)

CD A: IT’S LOVE I’M AFTER 1929-1940

Blue Butterfly
Hang On To A Rainbow
Stompin’ At The Savoy
Waltz With A Swing/Americana
The Balboa
The Texas Tornado
It’s Love I’m After
Everybody Sing (with Sophie Tucker)
Your Broadway And My Broadway
Yours And Mine
Swing Mr. Mendelssohn
Got A Pair Of New Shoes



Down On Melody Farm (with Allan Jones, Reginald Gardiner, and Lynne Carver)
Ever Since The World Began/Shall I Sing A Melody?
Why? Because! (with Fanny Brice)
It Never Rains But What It Pours
In Between
Meet The Beat Of My Heart
Ten Pins In The Sky
On The Bumpy Road To Love
The Jitterbug
(with Ray Bolger, Jack Haley, Buddy Ebsen, and Bert Lahr)
Over The Rainbow
Good Morning (with Mickey Rooney)
Sweet Sixteen
Oceans Apart
Figaro

Judy Garland - Creations: 1929 - 1962

Review by Scott Brogan

CD B: WHEN I LOOK AT YOU 1941-1943

(Can This Be) The End Of The Rainbow

Nobody

Drummer Boy

Do The La Conga (with Mickey Rooney)

It's A Great Day For The Irish

A Pretty Girl Milking Her Cow

Laugh? I Thought I'd Split My Side (with Charles Winninger)

Our Love Affair

We Must Have Music (with Tony Martin)

Minnie From Trinidad

How About You? (with Mickey Rooney)

Hoe Down (with Mickey Rooney)

Chin Up! Cheerio! Carry On!

Babes On Broadway

Three Cheers For The Yanks

Tom, Tom, The Piper's Son

When I Look At You

Paging Mr. Greenback

The Joint Is Really Jumpin' Down At Carnegie Hall (with Jose Iturbi at the piano)

Boys and Girls Like You and Me

The Trolley Song

The Boy Next Door

It's A Great Big World

(with Virginia O'Brien and Marion Doenges)

Don't Tell Me That Story

There Is No Breeze

(To Cool The Flame Of Love)

Love Of My Life

You Can Do No Wrong

Voodoo

Be A Clown (with Gene Kelly)

Mr. Monotony

A Couple Of Swells (with Fred Astaire)

Mack The Black

It Only Happens When I Dance With You

(with Roger Edens at the piano)

A Fella With An Umbrella (with Peter Lawford)

Better Luck Next Time

CD C: BETTER LUCK NEXT TIME 1943-1948

Have Yourself A Merry Little Christmas

A Great Lady Has An Interview

(aka The Interview; Madame Crematante)

You've Got Me Where You Want Me (with Bing Crosby)

On The Atchison, Topeka And The Santa Fe

In The Valley

(Where The Evening Sun Goes Down)

My Intuition (with John Hodiak)

March Of The Doagies

Hayride (with Ray Bolger)

Connecticut (with Bing Crosby)



Judy Garland - Creations: 1929 - 1962

Review by Scott Brogan

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

Merry Christmas

Let's Go West Again

If You Feel Like Singing, Sing

(Howdy, Neighbor) Happy Harvest

Friendly Star

All For You (with Gene Kelly)

You, Wonderful You (with Gene Kelly)

Send My Baby Back To Me

Heartbroken

Without A Memory

Here's What I'm Here For

Gotta Have Me Go With You

(with Don McKabe and Jack Harmon)

The Man That Got Away

It's A New World

Someone At Last

Lose That Long Face

Maybe I'll Come Back

It's Lovely To Be Back In London

The Faraway Part Of Town

Sweet Danger

Little Drops Of Rain

Take My Hand, Paree

Paris Is A Lonely Town

Roses Red, Violets Blue



Image: Judy in the recording studio at Capitol Records

Ziegfeld Girl - Presenting Lily Mars

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

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

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

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

ABOUT THE RECORDINGS

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



Cover art

not all of the stems survive. In other instances, the stems survive for only some sections of the recordings. We have used all of these sources to provide the best possible presentation of these classic soundtracks.

We hope you enjoy them as much as we do!



Ziegfeld Girl - Presenting Lily Mars

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



Cover of "Movie Life" magazine, April 1941

TRACK LISTING - ZIEGFELD GIRL

* denotes stereo

** denotes partial stereo

Overture

(The MGM Studio Orchestra)

(2:08)

Laugh? I Thought I'd Split My Sides

(Judy Garland & Charles Winninger)

(1:58)

You Stepped Out Of A Dream **

(Tony Martin & The MGM Studio Chorus)

(6:32)

Whispering

(The MGM Studio Chorus)

(1:09)

I'm Always Chasing Rainbows (Rehearsal)

(Judy Garland & Charles Winninger)

(1:27)

I'm Always Chasing Rainbows

(Audition Part 1)

(Judy Garland - Dialog: Paul Kelly &

Lana Turner)

(:50)

I'm Always Chasing Rainbows (Audition Part 2)

(Judy Garland)

(2:12)



Above: Judy sings "Minnie From Trinidad"
Below: Judy sings "I'm Always Chasing Rainbows"



Ziegfeld Girl - Presenting Lily Mars

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

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

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

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

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

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

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

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

GLORIFYING GLAMOUR

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

Page 18

Page 19

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

Ziegfeld Girl - Presenting Lily Mars

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

Caribbean Love Song / Caribbean Dance

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

Minnie From Trinidad

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

Mr Gallagher and Mr Shean

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

Finale:

Ziegfeld Girls

(Judy Garland & The MGM Studio Chorus)

You Gotta Pull Strings

(Judy Garland & The MGM Studio Chorus)

You Stepped Out Of A Dream

(Tony Martin)

You Never Looked So Beautiful Before

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

Deleted Original Finale (Part 1)

We Must Have Music

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

Ziegfeld Girls

(Judy Garland)

You Stepped Out Of A Dream

(Tony Martin)

(3:54)

Too Beautiful To Last (Demo)

(Tony Martin)

(1:37)



Jackie Cooper & Judy



Ziegfeld Girl - Presenting Lily Mars

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

PRE-RECORDING SESSIONS:

(2:30)

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

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

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

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

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

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

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

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

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



Judy & Charles Winninger

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

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

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

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

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

Minnie From Trinidad (Remastered Film Version)
(Judy Garland & The MGM Studio Chorus)
(5:42)

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



Ziegfeld Girl - Presenting Lily Mars

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

TRACK LISTING - PRESENTING LILY MARS

* denotes stereo

** denotes partial stereo

Overture

(The MGM Studio Orchestra)

(1:32)

Lady Macbeth

(Judy Garland - Intro by Annabelle Logan)

(2:24)

The Gypsy In Me

(Marta Eggerth)

(3:29)

Tom, Tom the Piper's Son

(Judy Garland)

(2:42)

Love Is In The Air

(The MGM Studio Chorus with Judy Garland)

(1:29)

Every Little Movement Has A Meaning Of Its Own *

(Judy Garland & Mary Kent)

(2:12)

When I Look At You (Opera Version)

(Marta Eggerth)

(2:35)



Laserdisc Cover Art



Ziegfeld Girl - Presenting Lily Mars

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



Herald Ad

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

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

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

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

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

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

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

PRE-RECORDING SESSIONS:

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



Above: Trade Ad
Below: Judy and Van Heflin



Ziegfeld Girl - Presenting Lily Mars

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

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

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

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

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

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

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

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

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

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

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

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



Back cover art



2013

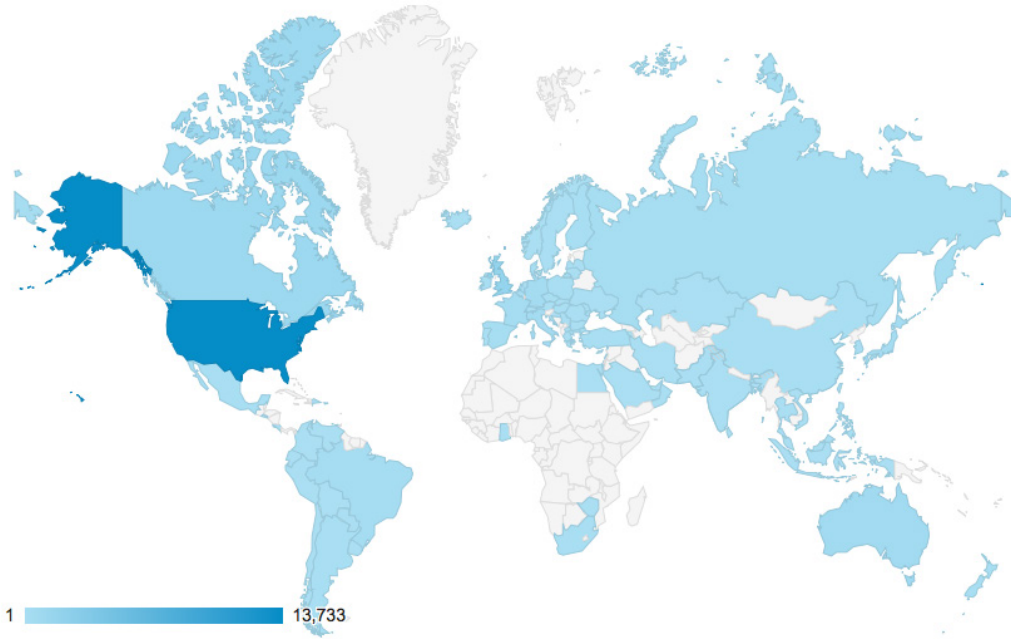
Miscellaneous

Website, Blog & Social Media Stats
Thank You!

Year in Review

Miscellaneous - Website Statistics

Here are some site analytics for The Judy Room website (www.TheJudyRoom.com). For the first year the blog (JudyGarlandNews.com) surpassed the website. However, these numbers can be misleading. The website tracks not only the number of new visitors and returning visitors, but also the number of pages viewed. That number adds to the amount of “hits” and shows what trends, what’s popular, and what’s not. Plus, the tracking code on the website was broken for the first four months of the year when I found out and replaced it with a correct code.

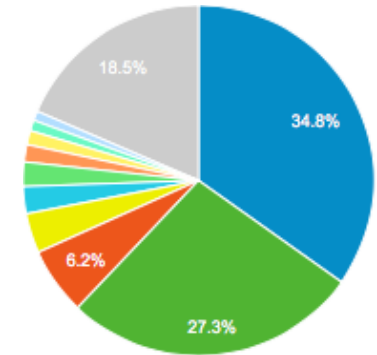


TOP 25 LOCATIONS - The map above shows all of the countries that visited the site. The scale at the lower section of the map reflects the low to high in number of visits per country.

United States	South Korea
United Kingdom	Philippines
Canada	Ireland
Australia	South Africa
Italy	Mexico
Germany	Poland
France	New Zealand
Japan	Switzerland
Brazil	China
Spain	Turkey
Russia	Argentina
Denmark	Finland
Netherlands	

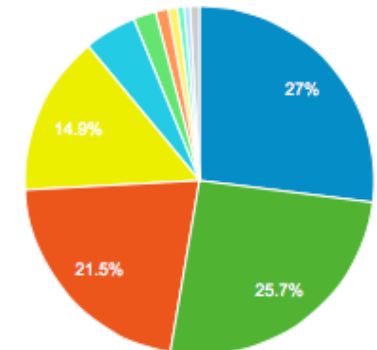
TOP MOBILE DEVICES

Apple iPad
 Apple iPhone
 Samsung Galaxy Tab 2 7.0
 Motorola MZ604 Xoom
 Amazon KFTT Kindle Fire HD 7
 Panasonic 101P LUMIX Phone 101P
 Apple iPod
 Google Nexus 7
 Samsung Galaxy S III



BROWSERS

Internet Explorer
 Safari
 Chrome
 Firefox
 Android Browser
 Safari (in-app)
 Opera
 Mozilla
 Amazon Silk
 Mozilla Compatible Agent



Miscellaneous - Blog & Social Media Statistics

The **Judy Garland News & Events Blog** (JudyGarlandNews.com) was viewed an impressive 95,000 times.

In 2013, there were 19 new posts, growing the total archive of this blog to 181 posts. There were 75 pictures uploaded, taking up a total of 69 MB. That's about a picture per week.

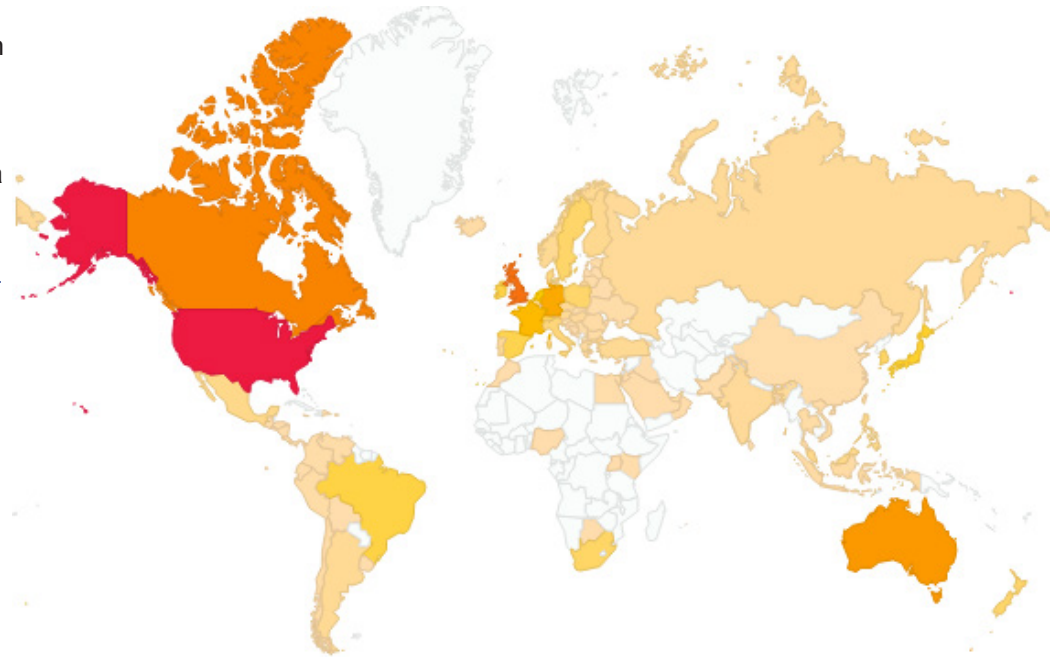
Busiest day of the year: August 26th with 15,393 views with "[Dorothy Costumes Through the Years](#)" as the most popular that day.

Posts with the most views:

- 1) [Dorothy Costumes Through the Years](#)
- 2) [Complete list of IMAX Theaters Showing Oz in 3D](#)
- 3) [Wizard of Oz 75th Anniversary Blu-ray & DVD Available for Pre-Order](#)
- 4) ["Creations" CD Now Available](#)
- 5) [The "International" Judy Garland Club - Is It A Scam?](#)

Top 25 countries (all are shown in the map above right) per number of visits:

Country	Views
United States	42,623
United Kingdom	4,890
Canada	3,654
Australia	1,330
Germany	933
France	738
Netherlands	486
Japan	305
Brazil	260
Ireland	257
Spain	235
Switzerland	198
Republic of Korea	184
South Africa	180
Sweden	172
Poland	167
New Zealand	166
Italy	132
Denmark	112
Mexico	89
Malaysia	87
Philippines	83
Belgium	78
Finland	75
Austria	68



SOCIAL MEDIA

As of this writing, [The Judy Room's Facebook Page](#) has garnered over 16k "likes." There is also a [Judy Room Facebook Group](#) with hundreds of members who share photos, information, and engage in lots of fun discussions.

You can also enjoy some videos over at [The Judy Room's YouTube Channel](#). There's also the [Twitter account](#) for those who like their Judy news short and sweet! Click on the icons below to check them out!





Thank You!

The Judy Room, The Discography, The News Blog, Garlands for Judy, and all the rest wouldn't be possible without the help and encouragement of so many wonderful people out there. I certainly hope I don't leave anyone out in the list below but if I did, please realizing it's not on purpose.

Thank you all for everything!

(Alphabetical)

Aaron Pacentine

Amelie Munier

Barry B.

Bernie Slokov

Bobby Waters

Brian Stamp

Bruce Jasman

David Alp

Dewey Mee

Doug Mezzacapo

First Hand Records

Fred Hough

HarperCollins

iCollector.com

Jan Glazier

Jay Scarfone

JSP Records

Judy Garland's Fans

Julius Mahoney

Kristen Rae Johnson

Kurt Raymond

Lawrence Schulman

Les Pack

Lincoln Center

Liza Minnelli

Maribeth Curley

Marielle O'Neill

Michelle Russell

Meg Myers

Randy Henderson

Sara Maraffino

Scott Schechter

Sharon Ray

Stan Heck

Steve & Rick

Turner Classic Movies

Warner Home Video

William Stillman

WordPress

And of course,

JUDY GARLAND