

The Judy Room's



Colorization by Les Pack

2014 Year in Review

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



Mickey & Judy pose for photos for the cover of the October 8, 1940 issue of "Look Magazine"



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This cityscape matte painting, seen in 1940's *Little Nellie Kelly*, went up for auction on October 17, 2014. It sold in a lot with others for \$600. Check out the [Auctions Pages](#) for more.



Remembering Mickey Rooney

September 23, 1920 - April 6, 2014

Mickey Rooney was Judy Garland's best friend. He was her confidant, her rock. The two shared a bond as though they were, in Mickey's words "brother and sister." The love the two had for each other was (and is) a rare love that came through on screen, in song, and whenever they were together.

Judy first met Mickey in 1933, long before either of them were under contract to the MGM Studios. She was still Frances and he had recently shed his Mickey McGuire persona, named after his title role in the film shorts of the same name, becoming Mickey Rooney. Judy had just been enrolled in the Lawlor School for Professional Children (known as "Mom Lawlor's") in Los Angeles. According to biographer Gerold Frank, Judy came home after her first day at the school and exclaimed: "Well, I met Mickey Rooney. He's just the funniest... He clowns around every second!" The two hit it off right away, but it wasn't long before Mickey left for MGM. Judy had to wait until September of 1935 before making it to MGM herself. Once there, she shared a school with Mickey again, this time the "little red school-house" (which wasn't red at all), under the tutelage of teacher Mary MacDonald. That is, they went to the schools between pictures. During filming, all the child stars were tutored on set to save time.

MGM put Judy and Mickey on film together for the first time in 1937's *Thoroughbreds Don't Cry*, co-starring Sophie Tucker and Ronald Sinclair. The rapport the duo exhibited off screen shone through on screen. Any doubts would have been put to rest with their next film together, 1938's *Love Finds Andy Hardy*. The addition of Judy, along with newcomer Lana Turner, made this the quintessential entry in the Andy Hardy series. It also cemented the basic premise of their on screen personas: Judy as the girl always hopeful, always



Babes in Arms (1939)

pinning for Mickey's attention - he not thinking of her as anything but a "pal" until the end of the film. For the next six years they worked together in one film after another, becoming the screen's top teenage duo and top box office draws. Mickey even won an Oscar nomination for his lead role in *Babes in Arms* (1939). Judy was awarded the Juvenile Oscar that same year for *The Wizard of Oz* - present to her by Mickey. Mickey was on hand to help open *Oz* at the Capitol Theater in New York. The duo's arrival in the city created pandemonium at Grand Central Station. Their shows between showings of the film were sellouts.

Remembering Mickey Rooney

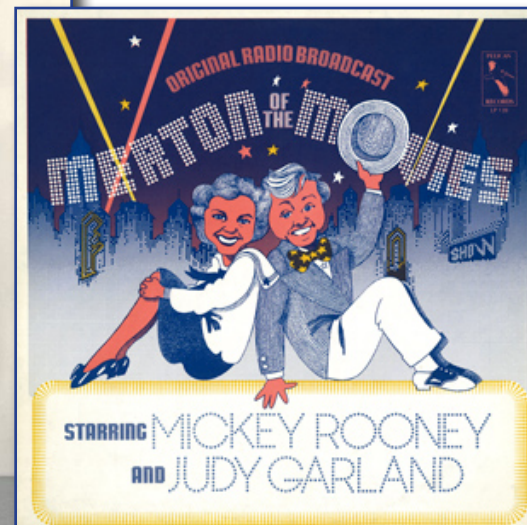
September 23, 1920 - April 6, 2014



Babes on Broadway (1941)

Babes in Arms started a cycle of wildly popular (and satirized) “Let’s Put On A Show!” juvenile musicals. *Strike Up The Band* (1940), *Babes on Broadway* (1941), and *Girl Crazy* (1943) rounded out the quartet of musicals. Between the big musicals, they appeared together in two more Hardy films: *Andy Hardy Meets Debutante* (1940) and *Life Begins for Andy Hardy* (1941). They also appeared (separately) as guest stars in *Thousands Cheer* (1943).

Eight years later they were reunited for the last time on film in *Words and Music* (1948). *Words* featured one of Mickey’s best performances at the tortured lyricist Lorenz Hart. Judy played herself as party guest at a Hollywood party in MGM’s version of Hart’s Hollywood home. Their duet of “I Wish I Were In Love Again” is one of the film’s best scenes.



Judy and Mickey also performed together on the radio in adaptations of their films as well as other programs, such as 1941’s “Merton of the Movies.” They also toured together with other stars around the country, selling war bonds and performing songs from their films. From the late 1930s to the mid-1940s, Judy and Mickey were far and away the

screen’s most popular teens.

By the mid 1940s, Judy and Mickey’s film careers had split. The “Let’s Put On A Show!” musicals had run their course, and Judy was about to become MGM’s biggest female musical star. Meanwhile, Mickey took a break to join the Army. After his return, both he and Judy

Remembering Mickey Rooney

September 23, 1920 - April 6, 2014

were grown up, with careers and lives of their own. Each had their share of career and personal ups and downs, but they never lost sight of each other and were always at the ready to support each other with their love and friendship.

When Judy was preparing her debut on series TV in 1963, Mickey was the one she wanted as her first guest. Mickey was there in a flash, and the reunion of the two - their first time performing professionally for the cameras (albeit TV cameras) since 1948 - was an event. Mickey gave Judy the support and help she needed to help guide her into this new endeavor. The resulting show is marvelous.

Mickey survived Judy by over 40 years. He went on to win another Oscar nomination (*The Black Stallion* - 1979), an Emmy and Golden Globe for his 1981 TV movie "Bill", and he took Broadway by storm in his 1979 Broadway debut, with fellow MGM alum Ann Miller, in "Sugar Babies." He was awarded an honorary Oscar in 1983 in celebration of his amazing career. That career lasted 88 years (yes, 88 years!) - one of the longest in the history of 20th century entertainment - ending just before his death



Words and Music (1948)



The Judy Garland Show (1963)

in 2014 when he filmed a reprise of his character "Gus" in the *Night At The Museum* franchise. There were many other career and personal highlights for Mickey - too many to list here. He was revered for his versatility (much like Judy), with most in Hollywood in awe of his abilities. He seemed to be able to accomplish anything, such as learning musical instruments with ease along with his brilliance in singing, dancing, drama, and comedy. Even Marlon Brando proclaimed Mickey as the greatest actor of them all.

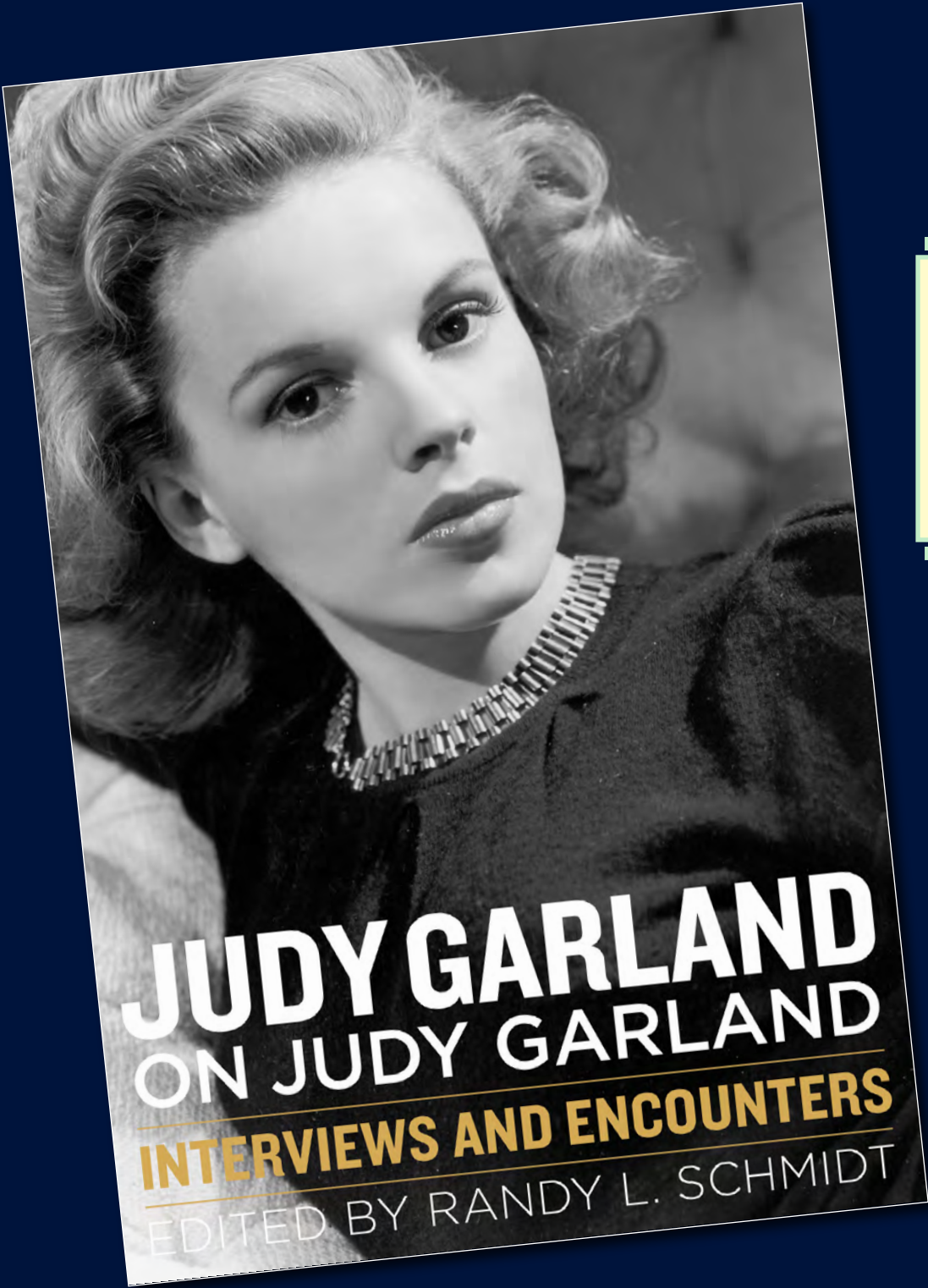
Throughout his life, Mickey never ceased to proclaim his special love for Judy. He put it best in 1992: "*Judy and I were so close we could've come from the same womb. We weren't like brothers or sisters but there was no love affair there - there was more than a love affair. It's very, very difficult to explain the depths of our love for each other. It was so special. It was a forever love. Judy, as we speak, has not passed away. She's always with me in every heartbeat of my body.*"

It doesn't get any better than that.
RIP Mickey, reunited with Judy at last.

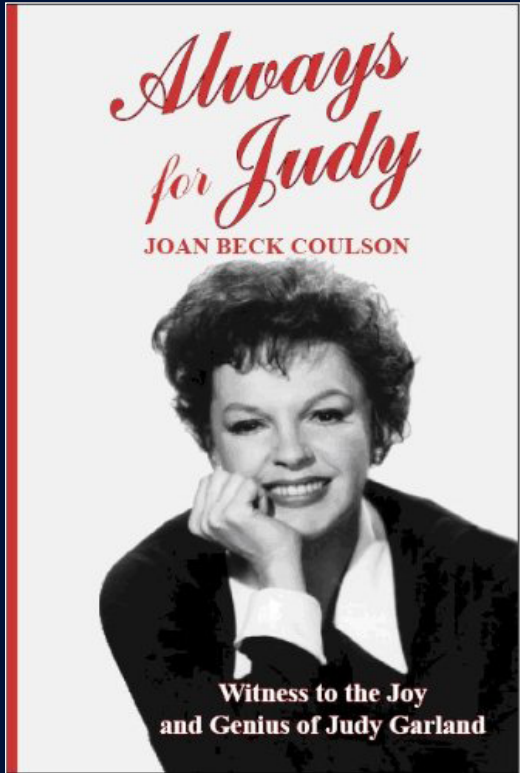
BOOKS

Three new Garland related books were released in 2014

Randy L. Schmidt's wonderful compilation of Judy speaking for herself (a kind of pseudo-autobiography) is thoroughly enjoyable. **Joan Beck Coulson's** memoirs Judy are sweetly rendered. **Brent Phillips'** biography on Charles Walters, while obviously written by several people, is a good read. Amazingly it's the first biography on Walters - even though he was one of MGM's most prolific director/choreographers, and a major influence on Judy's career and image.



JUDY GARLAND ON JUDY GARLAND INTERVIEWS AND ENCOUNTERS EDITED BY RANDY L. SCHMIDT



Always for Judy JOAN BECK COULSON

Witness to the Joy
and Genius of Judy Garland



CHARLES WALTERS

THE DIRECTOR WHO MADE
HOLLYWOOD DANCE

BRENT PHILLIPS

CDs

**Only one major Garland CD was released in 2014:
Swan Songs, First Flights, a new 3-CD set that's something special!**

Label: Doremi/Hallow #DHR 00101-03

Release Date: December 8, 2014 (U.K.)/February 10, 2015 (U.S.)

Judy's final performances are at last properly remastered (the March 25, 1969 Falkoner Centret, Copenhagen concert has been remastered from the original reel-to-reel tapes) and presented on CD for the first time. To round out the set, we're also treated to Judy's earliest known recordings. Many tracks are finally getting their CD debut. Featured are concerts, other live performances, film performances, and more, including:

John F. Kennedy Stadium, Philadelphia, July 20, 1968 (first time on CD)

Rehearsal with John Meyer, New York, October 1968 (first time on CD)

(Re-edited based on "Heartbreaker" CD)

Lincoln Center, New York, November 17, 1968 (first time on CD)

Talk of the Town, London, December 30, 1968 – February 1, 1969 (first time on CD in the complete show)

Talk of the Town outtakes (first time on CD)

Sunday Night at the Palladium, London, January 19, 1969 (first time on CD)

Falkoner Centret, Copenhagen, March 25, 1969 (first time on CD with voiceover removed)

(Based on a 2-reel ¼" 15-IPS copy of the master tape provided by Danmarks Radio)

Interview by Hans Vangkilde of Danmarks Radio, Copenhagen, March 26, 1969 (first time on CD)

Rehearsal at Half Note Club, New York, June 15, 1969 (first time on CD)

Judy's earliest films recorded in November & December 1929 and January 1930

Three never-previously-released *soundtrack recordings* (first time on CD)

The "Lost Decca" tracks (first time on CD in new restorations)

(The first Judy Garland studio recordings ever made - new remastering based on the original transfer from acetates)

Learn more by clicking [here](#).

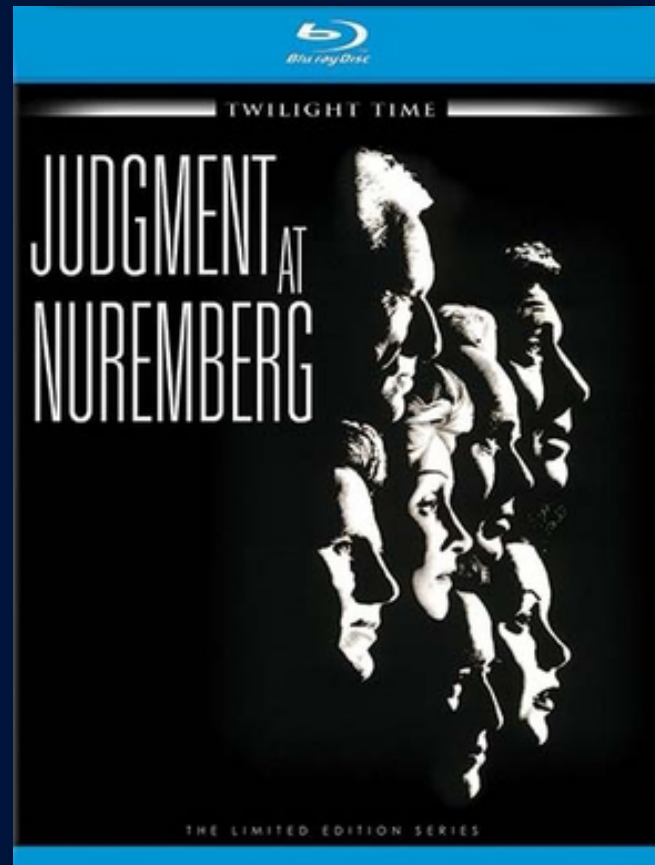


Click Here
for track
listing

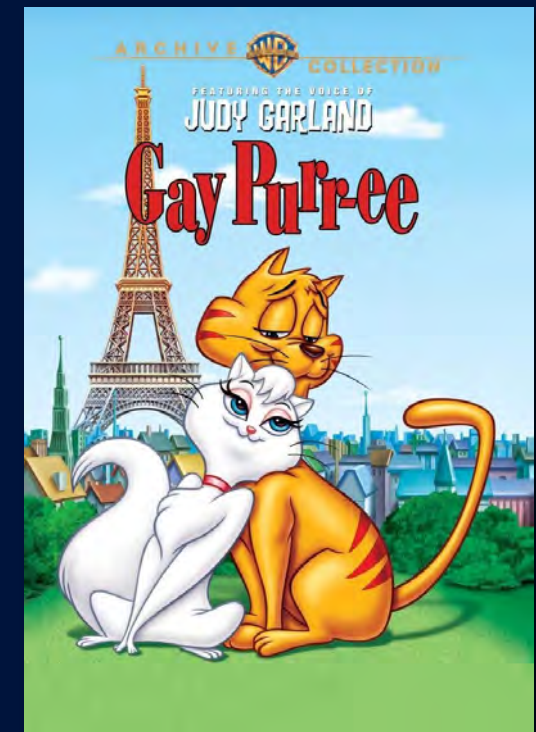
DVDs & Blu-ray



MGM rereleased
I Could Go On Singing
on DVD on October 14, 2014



Twilight Time released
Judgment at Nuremberg
on Blu-ray on November 11, 2014



The Warner Archive rereleased
Gay-Purree on MOD on
December 3, 2014



Warner Home Video
released *A Christmas
Carol* on Blu-ray, on
November 11, 2014 -
extras include Judy's
1937 short
Silent Night

Several auctions over the year featured some wonderful Judy Garland items. The following pages provide highlights of those auctions.

First up: The final auction of items from **Debbie Reynolds'** amazing collection, via **Profiles in History** on May 17 & 18, 2014. The auction consisted mostly of photos, posters, lobby cards, and costumes - glorious costumes from all decades of 20th century film history - including this flawless pair of replica **Ruby Slippers**.

Auctions

Sold for \$44,500



*The famous Debbie Reynolds
Touring Pair of Ruby Slippers
from *The Wizard of Oz*!!!!*

WWW.PROFILESINHISTORY.COM

Heritage Auctions - August 23, 2014



Two of Jack Martin Smith's gorgeous concept art for *The Wizard of Oz* went up for auction. Here they are accompanied by screenshots that show how the scenes in the final film closely reflect the original concepts.



Two single photos, and a group of six, were also up for auction.

Sold for \$1,500



Sold for \$812.50



Unsold



Easter Parade costume sketch by Irene. Sold for \$625.
Note how it was originally designed for the “Snooky Ookums” segment of the “Vaudeville Medley.”



Easter Parade costume sketch by Irene. Sold for \$625.

Bonham & Butterfield's Auction - November 24, 2014

Turner Classic Movies partnered with Bonham & Butterfield's Auctions to present the "Theres No Place Like Hollywood - The Definitive Classic Movie Memorabilia Auction" in New York on Monday, November 24, 2014.

This gorgeous gown that Judy wore in *Easter Parade* sold for \$11,875. The set of two lobby cards from the film sold for \$1k.



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102 EASTER PARADE

Metro-Goldwyn-Mayer, 1948. Complete set of eight lobby cards with original envelope. The set features many colorful images of Fred Astaire and Judy Garland as well as illustrations by Al Hirschfeld on the title card. 14 x 11 in.
\$900 - 1,200

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A JUDY GARLAND EVENING GOWN FROM EASTER PARADE

Metro-Goldwyn-Mayer, 1948. Emerald green velvet and crepe evening gown with portrait neckline, bearing a typed label on the interior reading, "J. Garland--4833." Accompanied by a still from the film.
Provenance: David Weisz Co., MGM Auction, 1970; Christie's New York, Film and Entertainment Including a Collection of Andy Warhol Memorabilia, June 22, 2006, lot 237.

Garland, as Hannah Brown, wears this dress as she and Don (Fred Astaire) attend the Ziegfeld Follies after their successful "A Couple of Swells" performance. Don is roped into dancing with his old partner Nadine (Ann Miller), and Hannah storms out, returning to the cafe where she once worked and singing, "Better Luck Next Time."

Justly celebrated for the songs of Irving Berlin as well as its sumptuous costumes and art direction, *Easter Parade* is one of Garland's best MGM musicals and her only pairing with Fred Astaire. The actor once said of his costar, "Judy's the greatest entertainer who ever lived-- or probably ever will live."

Still: 8 x 10 in.
\$8,000 - 12,000

54 | BONHAMS

TCM

Bonham & Butterfield's Auction - November 24, 2014

Judy's October 31, 1938 test dress was sold for \$245,000. It has previously gone up for auction on December 16, 2011. At that time the high bid did not meet the reserve price, resulting in the costume being returned to the original owner.



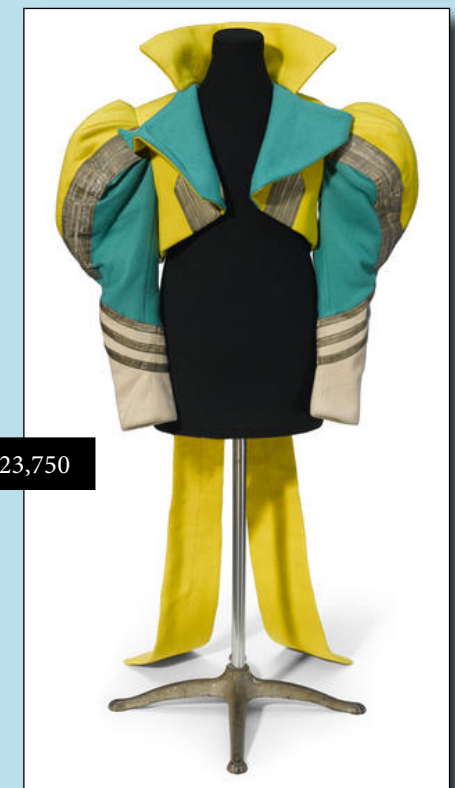
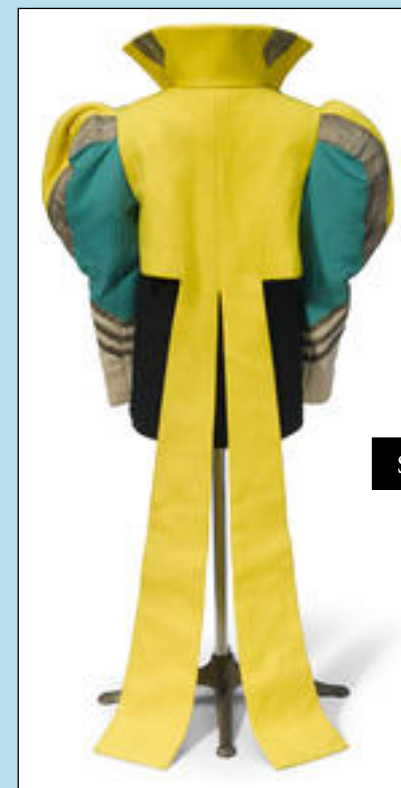
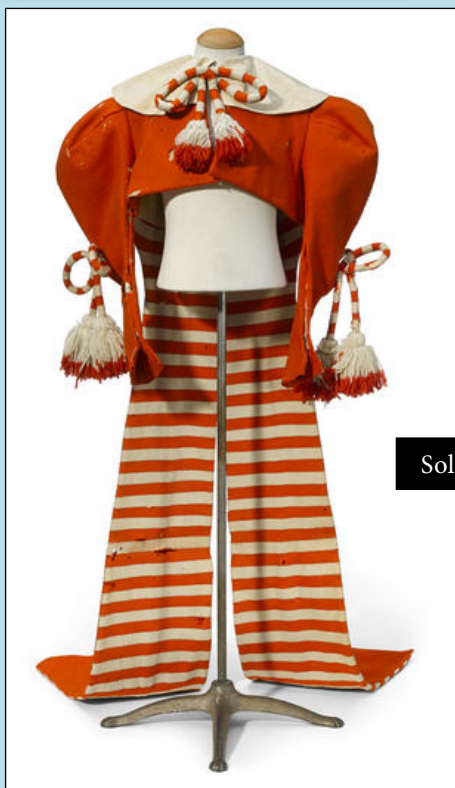
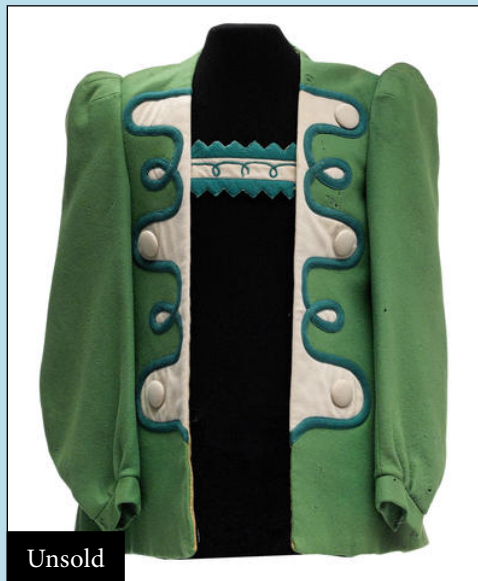
Bonham & Butterfield's Auction - November 24, 2014

One of the big winners at the auction was Bert Lahr's Cowardly Lion costume. It's in perfect condition and went for a whopping 3 million!

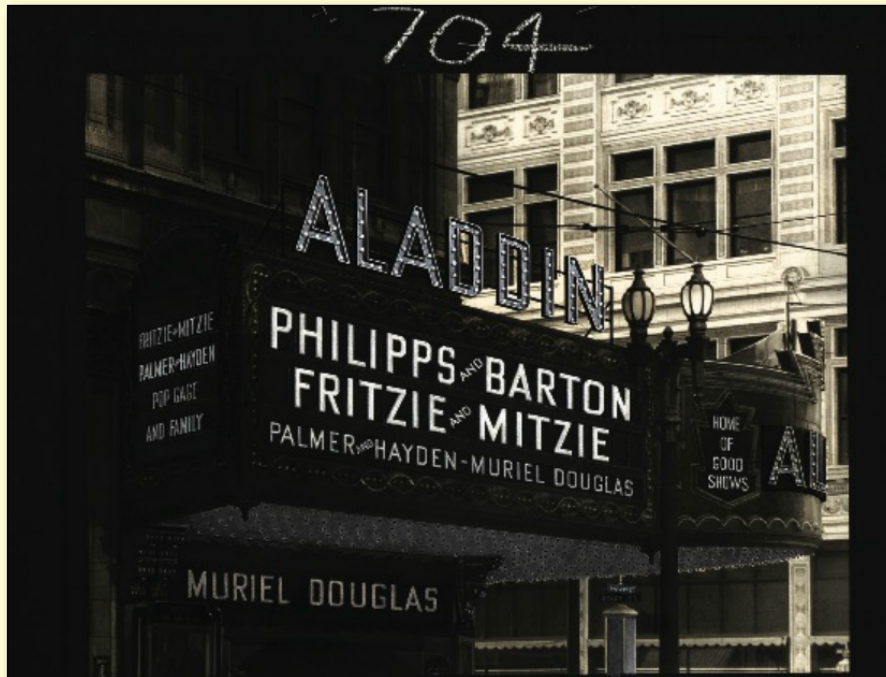


Bonham & Butterfield's Auction - November 24, 2014

These fun *Wizard of Oz* costumes and props were up for auction as well.



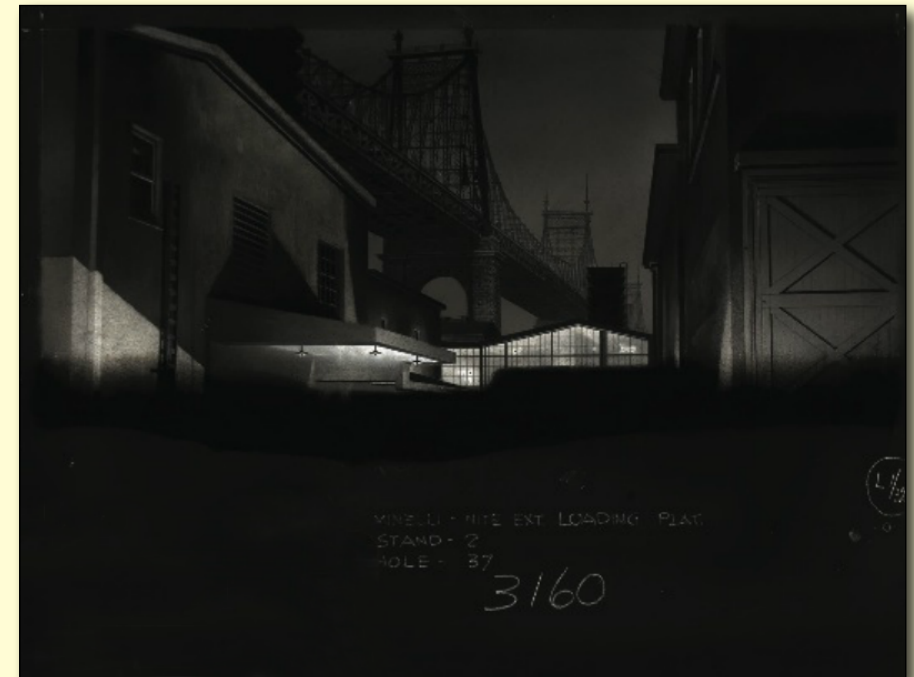
Profiles in History Auction - October 17 - 19, 2014



Sold for \$600



Two fabulous
matte paintings
from *For Me
And My Gal*
(1942) and *The
Clock* (1945).



Sold for \$1,100



Both appear in
the final films
as shown in the
accompanying
screenshots.

Profiles in History Auction - October 17 - 19, 2014

At right: Signed photo to Peter Lawford from Judy by photographer Clarence Sinclair. Sold for \$1,100.

Below: Three matte paintings created for *Presenting Lily Mars* feature three different marquees. They look dark here because pinholes have been made so that when the paintings are lit from behind, they appear as lights. Sold for \$1,300.



Profiles in History Auction - October 17 - 19, 2014

A trio of photos and
“Susan Bradley’s”
nightgown from *The
Harvey Girls* (1946).

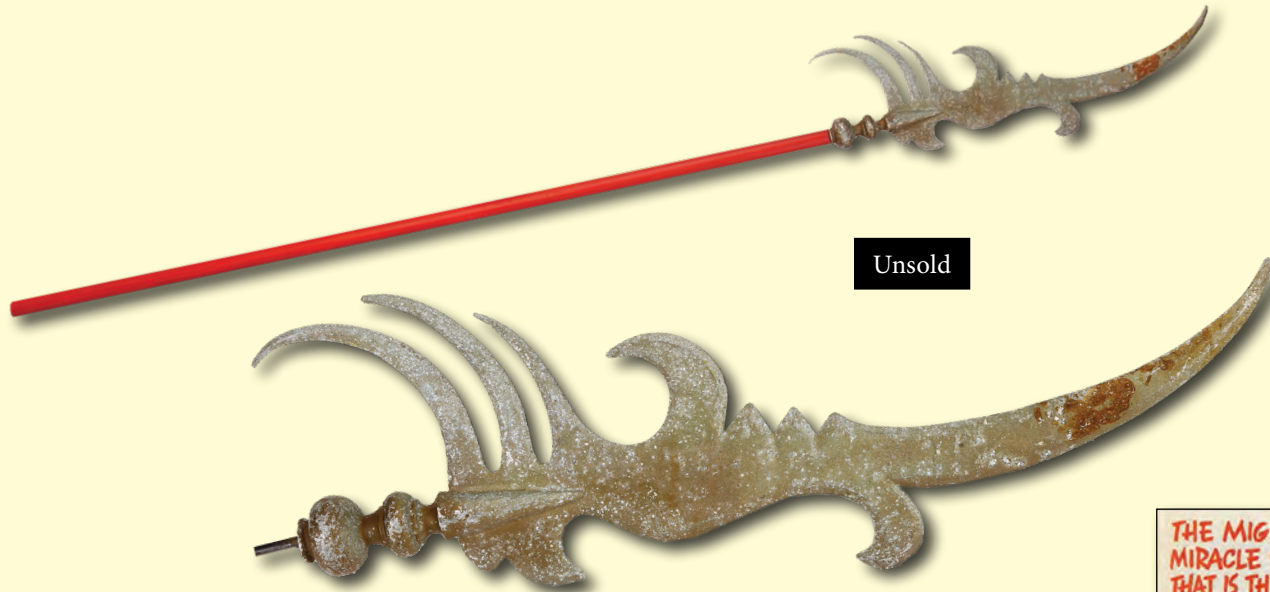


Sold for \$5,500



Sold for \$325

Profiles in History Auction - October 17 - 19, 2014



Unsold



Sold for \$16,000

More from *The Land of Oz*: Winkie Guard spear head; Emerald City “band member” jacket and pants; combo of herald ad & campaign book.



See left



Sold for \$13,000

Profiles in History Auction - October 17 - 19, 2014

This brilliantly realized (and ultimately unused) *Wizard of Oz* matte painting was created for use in the scenes that feature the Scarecrow, Tin Man, and Cowardly Lion rescuing Dorothy.



Sold for \$19,000



INTERVIEW WITH JOHN H. HALEY – AUDIO RESTORER FOR THE CD SET “JUDY GARLAND – SWAN SONGS, FIRST FLIGHTS”

John H. Haley is the Editor of the Sound Recording Reviews section of the ARSC Journal [Association for Recorded Sound Collections] as of Fall 2012. He is an ARSC member of many years who does audio restoration work with a lifelong interest in both classical and popular music, and is a retired attorney. He has a Bachelors of Music degree from the University of North Texas with concentration in voice and piano, and while in college served as a professional chorister for the Dallas Civic Opera. Since 1987 he has served as a Board Member of the Bel Canto Institute (www.belcantoinst.org), an organization that teaches bel canto opera style to young singers every July in Florence, Italy, and is President of the Board since 2005. Ongoing restoration projects include live recordings of singer Yma Sumac sold on www.yma-sumac.com, and live recordings by the violinist Henri Temianka and his quartet, the Paganini Quartet. In addition to the set discussed in the interview, recently published projects include contributions to Johanna Martzy, Volume 3, released by DOREMI, and several tracks for JSP's Judy Garland: The Garland Variations, both in late 2014.

What was the genesis of SWAN SONGS, FIRST FLIGHTS?

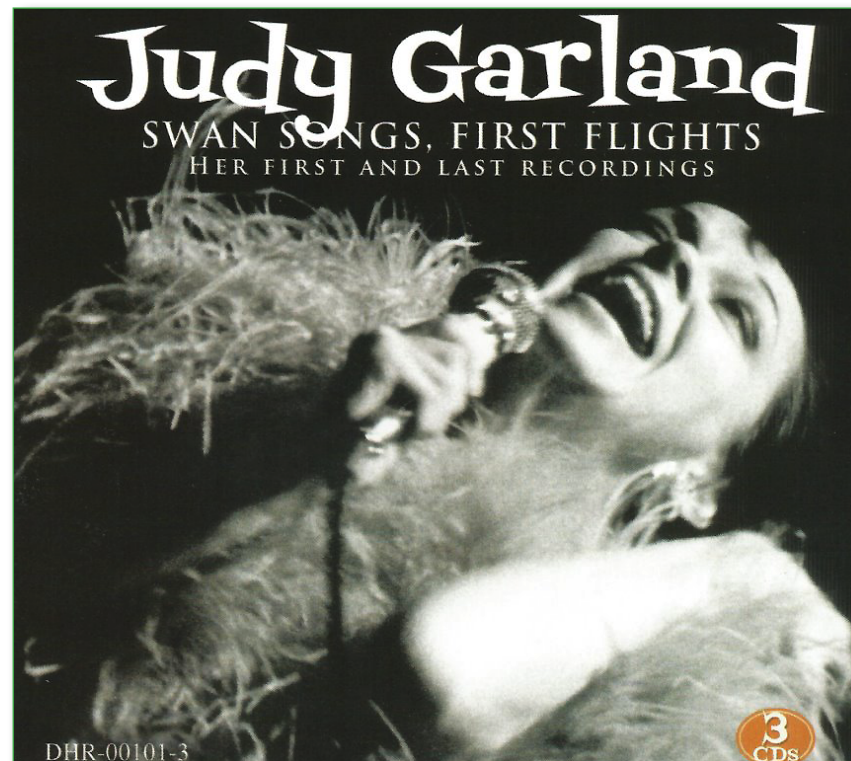
Music critic and theater professor/expert James Fisher had a bootleg copy, in poor sound, of the June 1968 live concert that Garland gave at the Garden State Arts Center in New Jersey. As a teenager he had attended that concert, about which he later wrote for the ARSC Journal, and I told him to send it to me to see if I could make it any more listenable. It turned out that music journalist and Garland expert Lawrence Schulman, whom I also knew

through ARSC, had a copy from the same source, with the same poor sound, and I fooled around with this item with my restoration software to see if this material could be made presentable for a general audience. It could not, although I achieved some improvement. Larry, who has produced a substantial

number of excellent Garland CD collections, had previously spent several years negotiating the release of the two extraordinary Decca “test” records that in 1960 had been found by Dorothy Kapano on a garbage heap out in front of Garland’s Los Angeles home after it was sold. You can find discussion of these records on The Judy Room website at www.thejudyroom.com/decca/lostdecca.html.

After hearing the work I did on the New Jersey concert, Larry asked me to take a crack at doing new restorations of the two Decca tests. We liked the results so much--you can hear them in SSFF--that we talked about batches of other live material, as well as more of Garland’s earliest recordings. None of the live material had ever been restored well, and the idea evolved of presenting a new perspective on Garland’s artistry by juxtaposing her

earliest and last recordings, using modern state-of-the-art restoration techniques to reveal for the first time just how fine Garland’s performances really were at the extremities of her career. Her career is otherwise very well documented, being well known from movies and commercial recordings, but not its beginnings and endings. The main reason for these gaps is obviously the absence of good sounding restorations of surviving recordings. Fortunately, the Canadian record company DOREMI was interested in producing and releasing a set of this material on the new HALLOW label.



INTERVIEW WITH JOHN H. HALEY

How did the title SWAN SONGS, FIRST FLIGHTS come about?

Since it was proposed to include in the set a lot of wonderful but unfamiliar live material from Garland's last year--she was only 47 when she died—Alain Falasse suggested the title “Swan Songs.” This expression comes from an ancient belief that swans sing a beautiful song in the moment just before they die, and it is used to describe a burst of great artistic activity shortly before an artist dies or retires. Larry then cleverly suggested the complementary phrase “First Flights” to describe the batch of Garland's rare recordings from her youth. The imagery of an exotic bird was further enhanced by the fact that Garland was fond of feathery stage apparel in some of her last concerts, as captured in some wonderful performance photos, one of which appears on the cover of SSFF.

It has taken you well over a year to master the set. Why so long?

There are a number of reasons. First, the scope of the set changed and expanded as I worked on it. For one example, we originally wanted to include the audio portion of some important US television material from Garland's last year, but after a substantial expenditure of time, the corporate owners of that material wanted ridiculous, astronomical amounts to use it, so sadly that material had to be scotched.

Some of the source material was coming from amateur recordings made on who-knows-what equipment, and most of it needed a lot of time-intensive work to get things right. For some of this material, achieving great sonic results was out of the question, and in those cases I had to experiment with various approaches to see what would work best, not knowing what the best possible final result could be. These ended up as bonus tracks. Some of the material went through 20 or 30 versions before a satisfactory result was reached. The mountain of rejected computer audio files that I have accumulated reminds me of the lab scene of failed Lt. Ripley clones in the movie *Alien Resurrection*. We also found that some factual and legal investigation and research was needed or helpful, and that also took time.

What were the specific problems you ran into during the restorations?

Correct pitch is probably the most crucial factor in restoring live material, as very small changes in pitch can drastically change the sound of a human singing voice, as well as the emotional feel of a piece of music. Except for the excellent Copenhagen source tapes, almost nothing was on pitch. For some of the concerts we had to rely on multiple sources, and none of those were at the same pitch. Some items had apparently been pitched by someone previously, but not always correctly. For some items, the pitch was inconsistent, shifting over time during the course of a song, as the original recording was not made on professional equipment or even sophisticated consumer equipment. The early records likewise had to be pitched correctly, as records from that era are anything but standard in their playing speed, and instantaneous recordings and transcription discs must always be carefully pitched. All of this had to be fixed.



John H. Haley

Apart from getting things on pitch, there is the related issue of determining the correct keys. There is no book where you can look up the key in which Judy Garland sang a particular song on a particular occasion. In some cases it comes down to a judgment call as to what the correct key is, and choices must be made based upon all the available clues. Ultimately, it is the sound of a voice that is the most important factor. Larry and I spent a good deal of time dealing with these issues, and we are confident that our deliberations succeeded in arriving at the correct keys.

INTERVIEW WITH JOHN H. HALEY



John F. Kennedy Stadium, Philadelphia, July 20, 1968.
Photo from the collection of Kim Lundgreen.

Noise removal was of course another very big item. Some of the material was recorded in the midst of really large and/or boisterous audiences, resulting in enormous amounts of audience noise to contend with, the best example being the huge audience at the Philadelphia stadium concert, but also the drinking crowd at Talk of the Town, a London nightclub. Further, the fact that some sources had been copied from tape to tape, prior to the digital era, probably more than once, meant that many items contained generous

amounts of tape hiss and broad-spectrum noise. Some items included massive natural reverb, as microphone placement is not a matter of choice where something is taped from the audience at a live event, and some had obviously been “juiced” with fake reverb. How much noise or reverb to remove, by what method, and the point at which that process starts to cause audible losses to the music are issues that result in an endless series of judgment calls, and frankly, a lot of trial and error.

Some of the hardest and most time-consuming items were the ones that sounded the worst--items that cannot be made to sound better than fair. While in general the goal was to give people things that sound good enough that the splendid live performances can be enjoyed without reservation, there were some items that were so important that they called out to be included despite their more marginal sound quality.

For example, research indicates a very strong likelihood that the three songs Garland performed at the London Palladium in January 1969, simply do not exist in any better recording than the dull sounding source that was available. With these items, the fact is that we must consider ourselves lucky to have them at all. A huge amount of restoration effort was required to achieve a result that is still far from ideal given the absence of upper frequencies, but Garland’s spirited performances nevertheless come through, justifying inclusion of these very rare items.

Similarly, while a better source for the Harold Arlen songs at the November 1968 Lincoln Center concert ought to exist, it has never surfaced, and at this point it appears that the compromised, audience-taped source is probably all there is. In retrospect, it seems unbelievable that no professional recording was made of that hugely momentous concert for commercial release, being a tribute to legendary song composers Harold Arlen, Vincent Youmans and Noel Coward. Even in the poor source we can hear that Garland’s performances on that evening were nothing short of fabulous, maybe even the performing highpoint of her last year, but oh that source, riddled with hundreds of large and small tape dropouts! Thankfully a good amount of

INTERVIEW WITH JOHN H. HALEY

restoration was possible here, though it was arduous and very time-consuming, with all the many drop-outs having to be repaired individually, one by one. I also used a new reverb reduction feature of the newest restoration software to reduce some of the heavy echo from the sound, caused by poor mike placement. While the result is still not great sound, it is substantially improved, and we are fortunate to be able to enjoy Garland's vibrant contribution to this important live occasion, only seven months before she died, in a much better way.

You are president of the board of the Bel Canto Institute. Is there a connection between bel canto and Judy Garland?

I have been a board member of Bel Canto Institute since it was founded in 1989 by my friend of many years, Jane Klaviter, who just retired from the Met Opera, where she was assistant conductor, prompter and coach for many years. The purpose of Bel Canto Institute is to teach both bel canto opera style and Italian language to young opera singers for four weeks every summer, with the program now being held in Florence, Italy [see www.belcantoinst.org].

There is an indirect connection with Judy Garland, who of course was not an operatically trained singer though certainly a very well trained one. Singing voices are ultimately singing voices, however they are used, and many of the principles of excellent singing apply across the board. The very most important element of good bel canto style is the ability to sing legato, the way of connecting notes in a smooth line to create expressive musical phrases that can carry potent emotional content. This learned skill can only be accom-



Sunday Night AT The Palladium 1969

plished with solid breath support, that is, keeping the tone coming out steadily by maintaining an even, unforced emission of air across the vocal cords, letting them vibrate freely without strain or undue muscular effort. Breathing is controlled by the diaphragm, a large abdominal muscle, but the essence of great singing is careful coordination rather than heavy muscular effort, among all the involved body parts used to create sustained tones.

Garland had a very well developed sense of solid breath support, no doubt stemming from the time of her having to project her singing voice on stage to vaudeville audiences since the age of two and a half.

Beyond possessing a voice of great natural

warmth, she had the ability to achieve stunning musical effects with legato phrasing, buoyed on her breath, in much the same way that a great opera singer does, and unlike a great many pop singers who never develop this kind of singing skill.

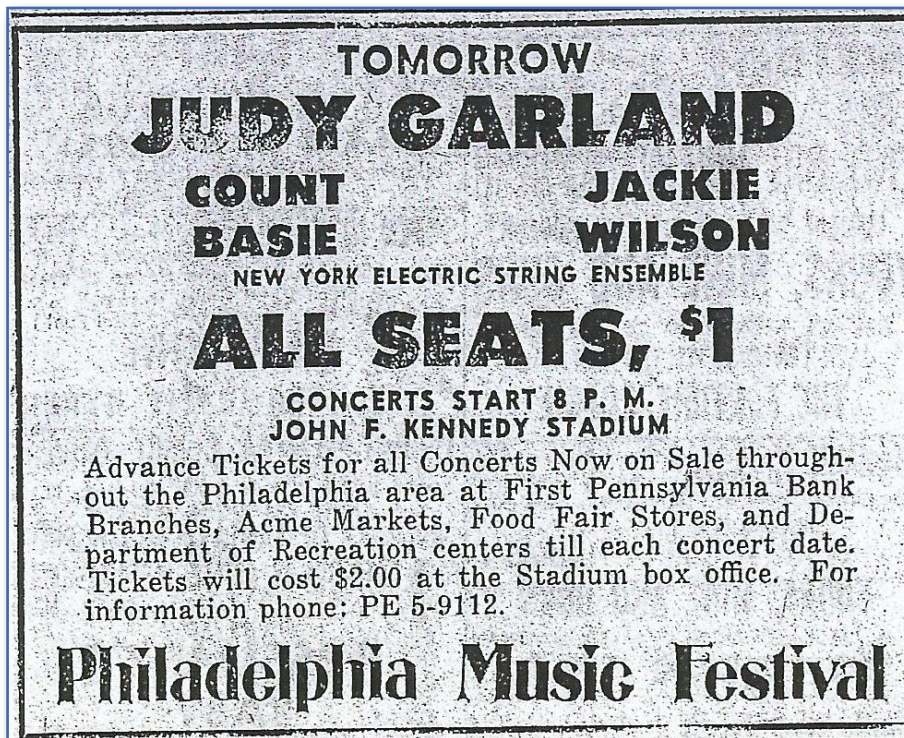
There is another connection between Garland and opera to be noted, and that is the sense of active drama created by her, "on the spot," in live recordings. This aspect is especially apparent in her later live recordings, where the more placid beauty achieved in the studio version of a song has been cast to the winds, replaced by an "all stops out" portrayal of a specific human being who is actually experiencing the emotion inherent in the song, which has now taken on its own on-stage pocket drama. In this sense, Garland's performances became "operatic" in non-operatic material.

INTERVIEW WITH JOHN H. HALEY

You are also sound recording reviews editor for the ARSC Journal [Association for Recorded Sound Collections], which has published a great deal on Garland over the past two decades. Did your connection to ARSC spark your interest in Garland?

Yes, in the sense that I was an avid reader of the ARSC Journal for many years before taking on the editorship of the sound recording reviews, the focus of which is historical recordings. I always enjoyed reading about Garland, whose performing I already admired. I think the same must be true for everyone who has ever experienced her remarkable performance in The Wizard of Oz. How could you not love Judy Garland after seeing and hearing that one movie?

You are also a lawyer. Was this a plus in working on the set?



Print ad for Judy Garland at the Philadelphia Music Hall 1968

Yes indeed. Sometimes I wonder how anyone can get through the week without being one. In the last year I have retired from law practice completely to focus on other things I want to do. My undergraduate degree is in music, which has always been an avocation, and for many years I have endeavored to understand the implications of copyright law as it relates to recordings, which can be a quite murky area in this country, and one that is widely misunderstood. I have also learned about Canadian copyright law, since the SSFF set is being produced in Canada, as well as EU copyright law because so many historical recordings originate from Europe. This legal knowledge has now become useful to my audio restoration activities, in a general way.

Also, it is an understatement to say that Garland did not lead a tidy life from a legal viewpoint, and I found myself wondering about the legal implications and consequences of certain aspects of her life and performing career. These thoughts were highlighted by the difficulties that some prior Garland projects reportedly encountered. My investigation confirmed to me the propriety of the SSFF set and the absence of legal impediments. At some point perhaps I will write an article about all this.

Tell us a little about the label, DOREMI. Isn't it basically a classical label?

SSFF is the first release on a new DOREMI imprint, HALLOW. DOREMI is one of the leading historical classical labels in the world, with a large catalog and worldwide distribution. Its founder Jacob Harnoy is one of the very best and most experienced audio engineers there is. Before founding DOREMI, Jacob had a career as an academic and research scientist in physics and nuclear engineering, but he was originally trained as a classical violinist. His lifelong focus has been music, and he has a sensitive musician's ear as well as superb musical taste. As a company, DOREMI has occasionally branched out into various non-classical areas, and it has always possessed an adventurous spirit, with a healthy focus on the release of live material, preserving precious live sound documents for future generations that would otherwise almost certainly get lost. DOREMI has also consistently been driven by a belief in artistic quality as the primary criterion for inclusion of a particular artist or recording in its catalog.

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Judy Garland is an excellent fit with this label because she herself was a serious concert artist in her own musical genre—what is now referred to as the “American Songbook”—and the passing of time has only increased her reputation as an American “classic”—quite the opposite of many popular artists who, whatever their intentions, personify the concept of ephemera. Today’s listeners have no problem taking Garland just as seriously as an artist as they do classical musicians, and the quality of her artistry continues to fascinate and move listeners through the medium of recording. Though she herself would probably have laughed at the idea, she has also become “historical” in the half century that has gone by since her premature death. She may seem perfectly contemporary and present before us in her live recordings, but in fact she belongs to a very different era.

Do you have a personal philosophy regarding audio restoration?

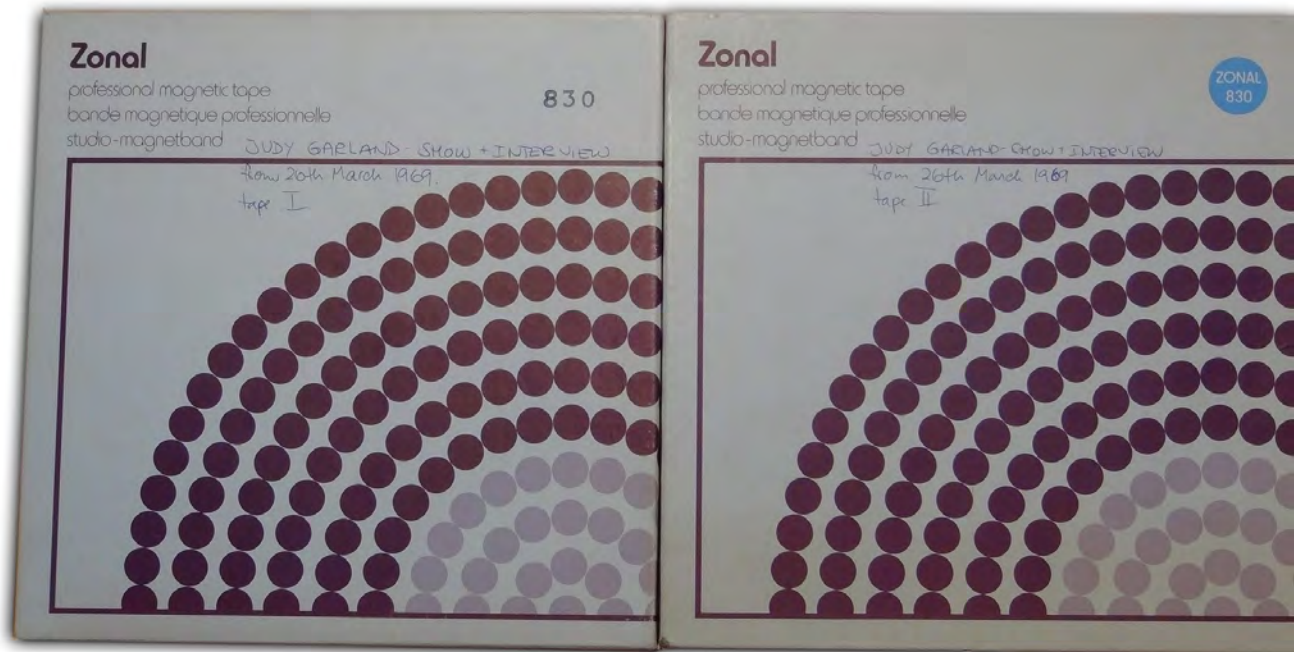
Yes. I have to agree with my friend Jon Samuels, an audio restoration guru for many years, that the first rule of audio restoration is the same Hippocratic oath that doctors take: “Do no harm.” It’s really all about the music, not about the egos of the people who step in between the performing artist and his or her ultimate audience. The goal for a restoration person is to be invisible. If I have done a good job on something, a listener should be unaware of my work.

In that you have spent hundreds of hours listening to Judy Garland’s voice, how personally would you describe it?

I fundamentally disagree with the descriptions you will see of Garland’s voice as a contralto. I just do not hear that. Contraltos are quite rare in the general population, at least those with useful singing voices, and the various “earmarks” of such rare voices are not heard in Garland’s voice. Rather her vocal quality was that of a soprano, though not a high, light one. From her earliest years she had adapted to sing comfortably in lower keys, with her “high notes” set up to fall within the upper part of her powerful “belt voice” notes lying in the area of about a half-octave below first-line C (the C above Middle C on the piano). The operatic soprano’s High C lies an octave above that. Apparently she avoided developing her normal soprano upper register very much.

She “came of age” vocally in the era of radio and the microphone, which drastically changed the ways in which many performers sang when compared to the prior “acoustic” era, when performers had to rely on their own in-

nate vocal projection to make their singing voices heard in a hall or theater, without electronic amplification. However, her childhood as a vaudeville performer belonged more to that earlier era, laying the groundwork for her later vocal development. The microphones and radio broadcast equipment that she encountered as she matured did not much like the extra intensity belonging to the normal upper ranges of both male and female voices, with the result that pop voices became cozy, smooth and most of all, low.



*Danmarks Radio tapes of Judy Garland's 1969 Copenhagen show
From the collection of Lawrence Schulman*

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Garland's natural voice was a quite beautiful one by any standard, and it was unusual in that it quickly returned to a solid, healthy "middle voice" placement once out of "belt register," with these register transitions magically appearing seamless. The way her voice was structured will not work very successfully for most female voices, especially over the long term, and countless female voices have no doubt been wrecked trying to imitate Garland's particular sound. In her case, the innate beauty of her easily produced middle voice never deserted her, as can easily be heard in SSFF. Also, despite singing in low keys, Garland generally avoided forays into braying operatic-style chest tones, which are often "part of the equipment" for heavier sopranos, as such tones were inconsistent with her interpretive goals. Her transition into the bottom register was both gentle and kept low, taking advantage of the natural fullness of her middle voice.

From a technical standpoint, the way Garland sang was no doubt facilitated, and her vocal longevity maintained, by a very well developed and disciplined approach to breath support instilled in her when she was young, that fortunately for her became habitual. She generally sang right "on the breath," as singers say, with singing and speaking coming easily from exactly the same place, a desirable quality in every singing voice. This breath support served her very well in her forties, when there were inevitable changes in her maturing voice, allowing her to maintain a high vocal performing standard even when her overall health was not the best. Her debilitating lifestyle issues—sleeplessness, poor eating habits, reliance on pills—seemed to have little effect on her vocal mechanism, thanks largely to this underlying strong sense of breath support, although we are sometimes aware of diminished stamina, requiring some crafty husbanding of vocal resources on her part. Yet, overwhelmingly, she succeeded.

What you will hear on SSFF proves beyond any doubt that Garland's voice was intact at this point in her life, remaining fundamentally steady and more importantly, readily able to do her bidding interpretively without any ruinous sense of compromise. This is just not how damaged, worn voices sound—all wobbly and hoarse with rough register breaks, begging the audi-

ence's indulgence. None of these flaws were in Garland's performing vocabulary.

This is not to deny that Garland's voice was changing from what she had sounded like in her 20's or 30's. Changes in singing voices with age are perfectly natural, and where singing skills are well developed there are often plusses as well as minuses. While there will of course be a variety of opinions on this subject, I for one like a number of things about Garland's mid-40's voice, even though it is admittedly not entirely the same voice listeners are accustomed to from her most familiar periods of commercial recordings years earlier. As heard in SSFF, it is definitely lighter in texture than in previous years, with perhaps heavy pressing on the tone for size no longer being within her grasp, but the flipside of this issue is that overall, the resulting tone has an appealing lightness, perfect crispness, and at its best, a palpable sense of buoyancy—with perhaps less of a sense that the act of singing is heavily taxing her vocal resources, at least as compared to how she sounded in her 30's. She does tire vocally a little quicker, with the length of breath being a little shorter, but the musical flexibility and great adaptability of her performing skills generally take these issues in stride, negating them as serious impediments. Things can still go wrong, but the listener must remember that these are live performances where things can always go wrong, for any performer. What is important and what cannot fail to impress is the totality of all the things that go so right.

Then there is the issue of tuning. While Garland always had a pretty clear sense of pitch, in her "middle" years, even in commercial recordings but especially in preserved live appearances such as her TV show, the pressure placed on the tone, perhaps stemming from her belief that a "trooper" must deliver the goods even when vocally tired, resulted in too many tones being a little off-pitch. Of course the stunning quality of the performances as a whole generally carried the day. However, by her mid-forties, as heard in SSFF, there has been a tangible improvement, with staying right in tune being apparently easier for her. Any voice falls more easily on the ears when it is well in tune.

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Despite the discussed changes, the evidence provided by SSFF affirms that Garland's voice, performing persona and interpretive spark were still all "of a piece" throughout her long performing career, starting when she was a little girl. I am hardly the first to comment that Garland's voice was unique. I have heard a great many singing voices of all kinds over the years but I have never heard another one remotely like it—none of her recordings could possibly be by anyone else.

You clearly had the cooperation of John Meyer for SWAN SONGS, FIRST FLIGHTS. Could you describe John for us?

John is first of all a very gifted pianist, but also an excellent song composer. He is a multi-talented fellow all right, as I really enjoyed reading his published account of his relationship with Garland, *Heartbreaker*, which was very well done. As a pianist, he plays very fluently by ear, a skill I lack as a pianist, and I am very jealous of his ability to provide just the right accompanying musical bits, that seem to flow out of him very easily on the spot, to capture the right mood of any song.



John Meyer and Judy

We were fortunate to be able to include in SSFF pieces of his tape of his rehearsal with Garland made in the living room of a New York apartment, capturing Garland's voice in what is most likely the only recording we have of her mature voice projecting a song into a room without amplification. This is in fact what she really, truly, unquestionably sounded like, unvarnished and unimproved. And what that is, is fresh and wonderful. The recording is not perfect, as the mike was obviously closer to the piano than to Garland,

meaning that we pick up her sound more from the perspective of somewhere out in the room than up close, sometimes competing with the piano tone. But you know what? It's still wonderful. What I did here is edit the tape into two actual song performances, eliminating the starting and stopping and the normal verbal discussion that occurs at such a rehearsal. The complete tape appears as a CD included with *Heartbreaker*.

Otherwise, in SSFF we get to hear Garland perform contrasting versions of one of John's great songs, for which he also wrote the lyrics, "I'd Like to Hate Myself in the Morning." Garland clearly liked this song a lot, as she programmed it very frequently after first performing it on *The Merv Griffin Show* in December 1968. The song featured prominently in her month-long act at *Talk of the Town* nightclub in London in early 1969, and a special treat appears in the SSFF bonus tracks for *Talk of the Town*, where Garland performed it after inviting John up on the stage with her, while he injected commentary as she sang. Sadly, plans to include another great song of John's, "It's All For You," which Garland sang on the *Johnny Carson* show in late 1968, had to be scrapped after that show's corporate owners demanded an insane amount for its use.

Did your appreciation of Garland change after such an intensive period of work on her recordings?

Yes. Like almost everyone else, I was previously unfamiliar with Garland's work after her last period of commercial recording activity ceased several years before the 1967-69 period covered by the set. I was very pleasantly surprised to discover the high quality of her late work, after approaching the prospect, I must say, with lowered expectations based upon the false notion that she had "lost it" by that point. Only after I restored the late concerts included in SSFF and heard them for what they really were, did I come to appreciate Garland's enduring resilience and phenomenal strength of spirit. After taking so many hits to her life and career—the kind that could be expected to finish off most performers, Garland could walk out in front of a live audience, knowing exactly who she was, and deliver a show that was still

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near the top of her game as a performer—a star undimmed by mid-life’s disappointments and vicissitudes. Life may have dumped all over her, but when it came down to the basics of something she really cared about—giving an audience a thrilling program—she just didn’t seem to care about “the small stuff.” I think there are some lessons for all of us in that.

Did the early recordings – or FIRST FLIGHTS – present different challenges for you?

Yes. They come from a quite different era of recording, the 1920s, 1930’s and 1940’s, and can only sound like it. Some issues were similar to those presented in the later live recordings—primarily getting them on pitch and reducing noise, but the whole concept of what such an earlier recording should sound like is different. You have to keep those fundamental differences in mind, and in your ears, to come up with the best sounding thing that you can. To some extent, I was able to reverse some severe compression in some tracks, and many of the older recordings required some EQ to rebalance the sound. Plus there was the overriding issue presented by the earliest tracks, of understanding what children’s voices ought to sound like, and then deciding what these particular children’s voices ought to sound like. That is the worst failure in prior versions you can hear of these items—the children just don’t sound like human beings, even very young ones.

I understand that it took you several months of work on the 1935 Decca tests, which in your restoration sound markedly better than their previous release. Could you tell us about your work on those two recordings?

The digital transfers, which are what I had to work with, of the original rare records were incredibly noisy, indicating that the records had come through a very rough history. The raw versions sounded something like a hail storm landing on a tin roof. Getting the noise out as much as possible, while hurting the vocal and piano recording itself as little as possible, was the big issue. What this boils down to is trying to preserve all the legitimate high frequency musical content that you can, so the voice will be clear, while



Photo courtesy of Bonhams & Butterfields

The label of the original “Lost Decca” “Bill” disc.

eliminating or at least minimizing all the competing broad spectrum surface noise that you can. This is not so easy. I used computerized noise removal features up to a point, but they are not very effective in large doses on such a noisy source without damaging the musical sounds, so I had to do intensive manual noise removal throughout each song, removing clicks, pops, clacks and thumps individually. This process is fairly effective but tedious and slow. I also rebalanced the recordings with EQ to achieve what is to me a natural sounding result, especially of Garland’s voice, as opposed to the rather tinny sounding original dub. It is impossible to know what phono-equalization curve was used when these instantaneous records were cut, and you have to rely on your experience and your ear to “get it right.” The result still has a

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certain amount of surface noise; I experimented with various ways of removing some more of it, but nothing was effective that did not also hurt the good clarity of the voice I had achieved with so much manual work, so I ending up leaving the remaining surface noise. For me, Garland's vibrant young voice jumps right out of the speakers in a quite tangible way. By the way, the slight reverb you hear on my restoration of the Decca tests in SSFF was not at all added. It is the natural reverb of the room in which Judy was recording. I am quite proud of that accomplishment.

The brochure for the set is rich in texts and photos. Can you tell us who designed it, and just how it was put together?

Larry conceived the basic layout and Andrew Aitken in the U.K. did the design using the photos selected by Larry. The photos relating to the live events included in SSFF came from private and commercial archives. Few quality photos are extant for some of the live shows, Philadelphia in particular, and Larry took on the task of finding them. I wrote booklet text about mostly technical aspects, and Larry supplied his excellent essay providing an overview of the content of the set. Two other Garland experts supplied helpful text supplementing Larry's essay—Scott Brogan of The Judy Room website discussed discographical matters, and song composer John Meyer described how his rehearsal tape recording had come about. But the real subject of all of these textual pieces is Garland herself. A set with this many individual tracks also required a good amount of work on the track lists, which of course changed over time as the project evolved and developed. Larry did a great job of “riding herd” on all the detailed tracking information.

What was the easiest part of remastering the set? And the hardest?

The easiest part was restoration of the Copenhagen tapes, which were excellent copies, in pristine condition, of the original broadcast tapes made by Danmarks Radio. Some restoration was still required, but the very clear, well balanced sound quality of these tapes was a pleasure to work with. The

hardest parts were undoubtedly the Talk of the Town tracks, coming from various sources at a variety of pitches, sometimes inconsistent throughout a single track, and presenting a catalog of restoration problems to fix, including some bad things that had been done previously that required “undoing.” After literally months of work, most of these tracks came out pretty well. The orchestra mostly sounds very good, though playing too loud much of the time, but the inadequate quality of the club's PA system carrying Garland's voice is also all too well portrayed in some instances. But this is what the audience was hearing live, and the recording itself is not to blame. The less good sounding tracks, which still contained important content, became bonus tracks after an inordinate amount of work on them.

Restorers have sometimes been said to be playing God vis-à-vis what they decide to do with a specific recording. Do you feel this way?

That is probably for others to say. I sure don't feel like “God” when faced with making hundreds of small decisions to improve some bad sounding thing. There is generally no one big thing that makes for a successful restoration result, and rather it is the sum of countless small decisions, driven by an overriding persistence to get everything as “right” as it can be. As stated above, the goal is to make myself invisible, while bringing the listener closer to what was going on, on the other side of the recording process, as Garland or someone else performed. This goal is necessarily fraught with imperfec-



Poster for Judy Garland's appearance at the Falkoner Centret, Copenhagen, Denmark

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tions, but you try your best, using all your skills and the computerized tools available to you.

You have extensively written about Yma Sumac? Is there a connection with Judy Garland?

Not really a direct one. Both were iconic performers whose greatest periods of fame overlapped somewhat time-wise. Both were born in 1922, although Sumac's international fame did not begin until 1950, by which time Garland's name was already a household word. It is hard to draw comparisons, really. Their vocal repertoire overlapped very little, if at all, and their voices and the methods they employed for thrilling audiences were utterly different.

Any other observations you would like to share about SSFF?

Yes, some unrelated comments. While this was unplanned, I noticed that the final set includes Garland performing with a number of people who played significant roles in her development or career, not counting the various conductors and band leaders. First, Garland's mother Ethel Gumm, though a harsh "stage mother" according to the adult Garland, set her on the path to become a performer. Her mother plays the piano on the two Decca Test sides, and these seem to be the only recordings we have of her performing. Garland's two older sisters are heard with her in the several "Gumm Sisters" tracks and the one "Garland Sisters" track. Undoubtedly her older siblings, with whom she frequently performed, played a big part in her early development. In "I'm Feelin' Like a Million," we have her mentor and coach at MGM, Roger Edens, providing the Gershwin-esque piano accompaniment. It is known that he was responsible for the polishing of her talent at MGM when she was a young girl, and perhaps he also played a role in her solid vocal training. In the Lincoln Center tribute we have the great song composer Harold Arlen accompanying her on the piano in his song "Over the Rainbow," one of his many standards that are strongly identified with Garland to this day. Then we have two men who were romantically linked to her, John Meyer, accompanying her on his rehearsal tape and appearing on stage with

her in London, and her final husband Mickey Deans, working on a new song with her, "When Sunny Gets Blue," from the keyboard, only a few days before her untimely death. I am not aware that we have any other recording of Deans playing the piano. He also appears in the Danish radio interview with her, speaking of course.

Another comment is that the live performances seem to show just how much Garland relied on audience feedback during a show, to carry her along. In the Philadelphia stadium show and the Talk of the Town tracks, we can hear how her lively interchanges with the audience become a big part of the show. Garland establishes a direct connection with the audience, which then generously responds to her. However, in Copenhagen we hear that the reserved Danish audience does not give her much feedback, causing her to work very hard to get a response out of them. I spoke to some Danish people who told me that their countrymen are respectful and simply less demonstrative as an audience, but surely they were enjoying the show as much as any other audience. Perhaps fewer people in the audience could understand Garland's English commentary? In any event, this concert, as we have it, turns out to be a considerably shorter one than the others, even though Garland was performing memorably. It is unknown if perhaps some songs were eliminated by the radio station that created the tape, for timing reasons.

My last comment is that this set complements another one recently compiled by Larry entitled "Judy Garland: The Garland Variations: Songs She Recorded More than Once." That set is comprised of commercial recordings of songs that Garland recorded multiple times, so listeners can compare how flexible she was musically in her renditions of various songs. The same exercise is possible with the live material in SSFF, as some of the core songs of her late concerts appear multiple times. It is astonishing how different they can be, yet always successful taken on their own terms. Matters of tempo, key and style of accompaniment can vary considerably from one show to another, with the various conductors obviously having different "takes" on the same musical material even when the orchestra parts being employed are the same. What we learn here is that Garland was a great master of adaptation,

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responding instantly to almost any musical situation and turning it to her advantage in putting across a song. She was obviously fearless and felt unconstrained. For one good example, listeners should compare all the ways in which she performs one of her signature songs, “Over the Rainbow,” in SSFF. All are heartfelt, but she is quite different each time. For me, the hushed atmosphere of the Copenhagen version strikes me as the most poignant, but others could easily differ in their reactions. In all of them, she has lifted the song up into a much larger context than Dorothy in Kansas.

If today you were in the same room with Garland, what would you say to her?

That’s a tough one. I wish I could play for her the records she made when she was a child, as finally restored to sound more natural, to see if perhaps she could like them better. I think everyone would like to lecture her about her lifestyle issues, taking better charge of her own life and dealing more appropriately with her health issues arising in middle-age, even though such lectures would be extremely presumptuous coming from a stranger, and we know a lot more personal detail in retrospect than was known generally at the time. One would like to give her encouragement somehow, confirming to her how important she was. Even the most gifted people need to hear that. And finally, to thank her for her generosity of spirit, for all that she gave.

© 2014 Scott Brogan, *The Judy Room & Judy Garland News & Events*



The big event of 2014 was the **75th anniversary** of *The Wizard of Oz*. Such a milestone! Who in 1938/1939 would have known that the film would still be popular, let alone celebrated, 75 years later? It's safe to say that it's even eclipsed the other big movie of 1939, *Gone With The Wind*, at least in popularity and adoration. This was evident when the Oscars gave a tribute to the film during the awards telecast - no other 1939 film was given this special treatment.

The Judy Room's "*Garlands for Judy*" webzine paid special tribute to the film with a double issue that was all Oz. It's the least I could do to honor a film that I believe holds a most special place in all our hearts. Here's to another glorious 75 years... and more!





The Oz soundtrack comes full circle. The 1995 restored edition of the Rhino CD was released, for one day only (April 19, 2014), on green vinyl as part of the 75th anniversary celebration. It was the first release of the soundtrack on vinyl since the late 1980s, and the only time the restored version of the soundtrack has ever been released on vinyl. And on green vinyl at that!

The soundtrack was also released on CD by WaterTower Music (who had previously released it online in 2012). Both of these are reissues of the late 1990s Rhino Records single disc version of the soundtrack.

A new Guinness World Record! The largest gathering of people dressed as Wizard of Oz characters is 1,093 people and was achieved by the Judy Garland Museum and Reece Veatch (both USA) in Grand Rapids, Minnesota, USA, on June 13, 2014.

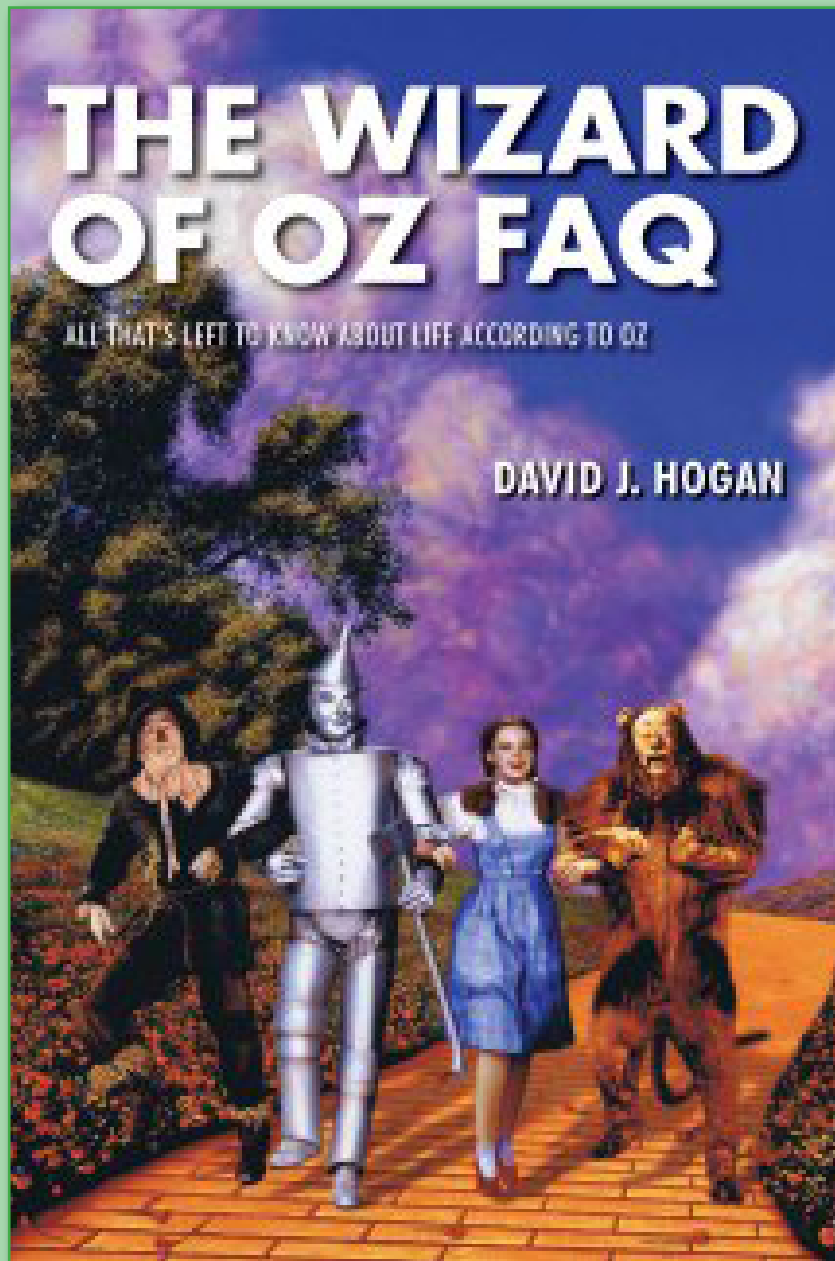


*Several fun Ozzy magazines hit the stands in 2014.
Click on the images to purchase.*





*A couple of Ozzy books hit the stands as well.
Click on the images to purchase.*



Fantastic book that gives the reader just about everything one would want to know about the film.



Originally released, in part, as a magazine in 2013, this *Life* celebration of the film was released in 2014 in an expanded hardcover version.

Here is a reprint of one of the articles from the *Garlands for Judy* special *Wizard of Oz* 75th anniversary issue.

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L-R: Matte painting; soundstage; final screen image

The Marvelous Sets of Oz

by Scott Brogan

MGM put all of its formidable resources behind *The Wizard of Oz*, including one of its most important aspects, the sets. Everything was filmed within the confines of the easily controlled, MGM soundstages. Cedric Gibbons and his army of artists and craftsmen came together to create the first live-action fantasy masterpiece in color. In the end, every major soundstage at the studio was utilized. The following pages put the spotlight on these wonderful, amazing, and marvelous sets.



Panorama created by Scott Brogan


Garlands for Judy - The Wizard of Oz 75th Anniversary Edition
CONTINUED
18



L-R: Matte painting; soundstage; final screen image



The Marvelous Sets of Oz

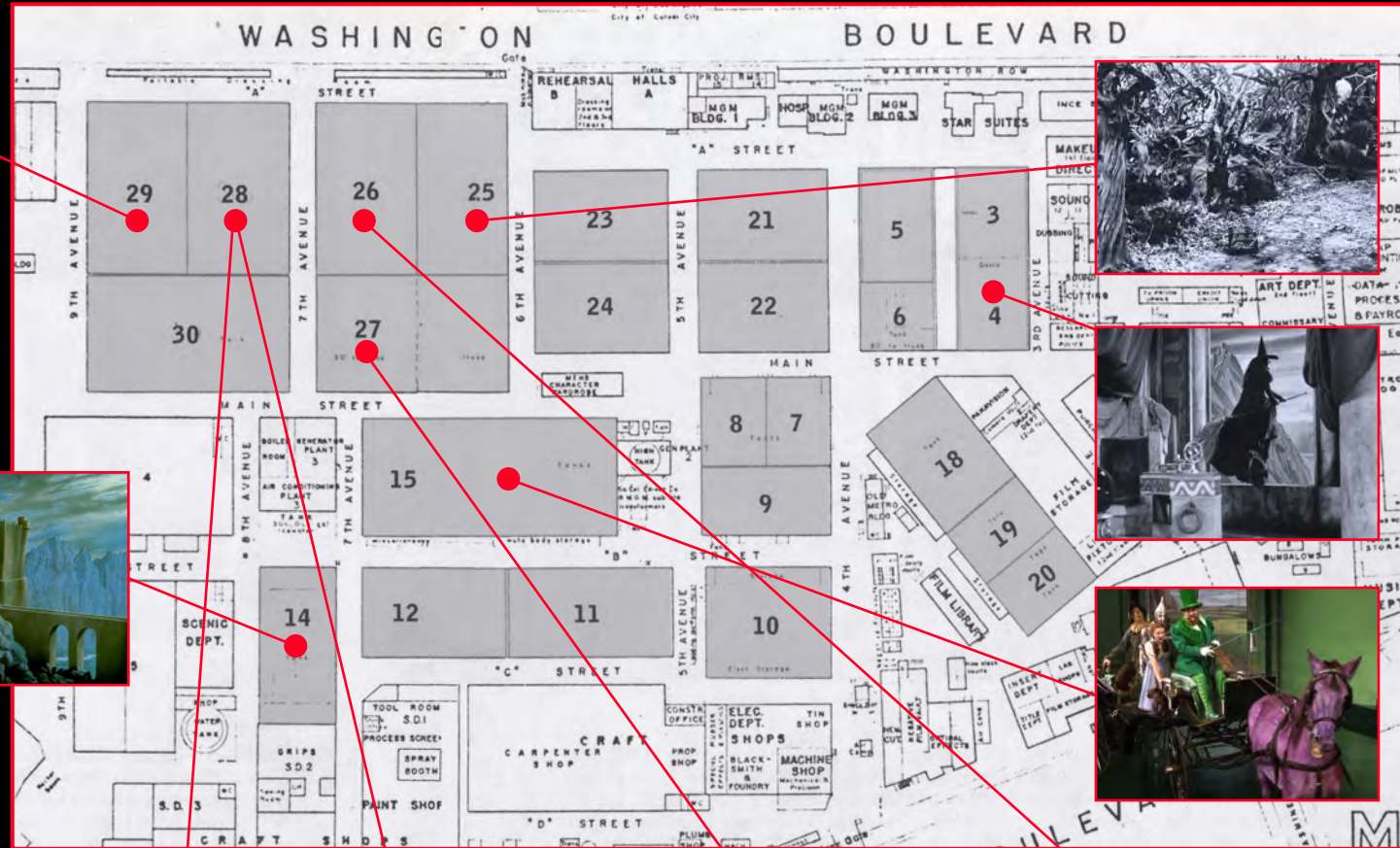
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Panorama created by Scott Brogan

The Marvelous Sets of Oz

Here is a map of the fabled MGM soundstages (courtesy of the book "MGM - Hollywood's Greatest Backlot"), where endless hours of fantasy and magic were created during Hollywood's Golden Age. The list below notes all the soundstages (that we know of) that were the locations of the various sets (including a few that were either never built or never used, or both). A few sets were located on two different soundstages, which makes sense considering the various retakes that were required for some scenes/shots as well as process/special effects shots. The information here has been gleaned from the multitude of Oz-related books, surviving studio blueprints, and reference sheets.



STAGE 4
Witch's Castle
(effects shots only)

STAGE 14
Various Effects Shots

STAGE 15 (the largest)
Emerald City

STAGE 25
Crossroads
(Stages 25 & 26)
Jitter Trees
(Stages 25 & 26)

STAGE 26
Apple Orchard & Tin
Woodman's House
Cornfield
Crossroads
(Stages 25 & 26)
Draw Bridge
(Stages 26 & 28)
Exterior Hilltop
(Newcombe Shot)
Haunted Forest

STAGE 26 (continued)
Lion's Forest
Palace Corridor
(Emerald City)
Top of Rocks

STAGE 27
Cottonwoods
& Spring
Emerald City
Munchkinland
Rock at Gates

STAGE 28
Draw Bridge
(Stage 26 & 28)
Wash & Brush Up
Company
Witch's Entrance Hall
Witch's Tower Room
Montage Song (Yellow
Brick Road)

STAGE 29
All of the Kansas sets
Poppy Field



Kansas - The Gale Farm



The set for the Gale Farm looks deceptively simple, yet enormous at the same time. All the care that went into the Oz sets also went into the Kansas sets. The farm took up an entire soundstage, and included a barn ("...and a running horse..."), farm animals, fences, and everything else you would expect to find on a Depression-era farm. What is brilliant about it is the fact that although it's supposed to be a Kansas farm circa 1939, it manages to remain timeless.

Above: A set reference still of the road and entrance to the Gale farmhouse.

Right: An extended view showing how the set looks in the final film.



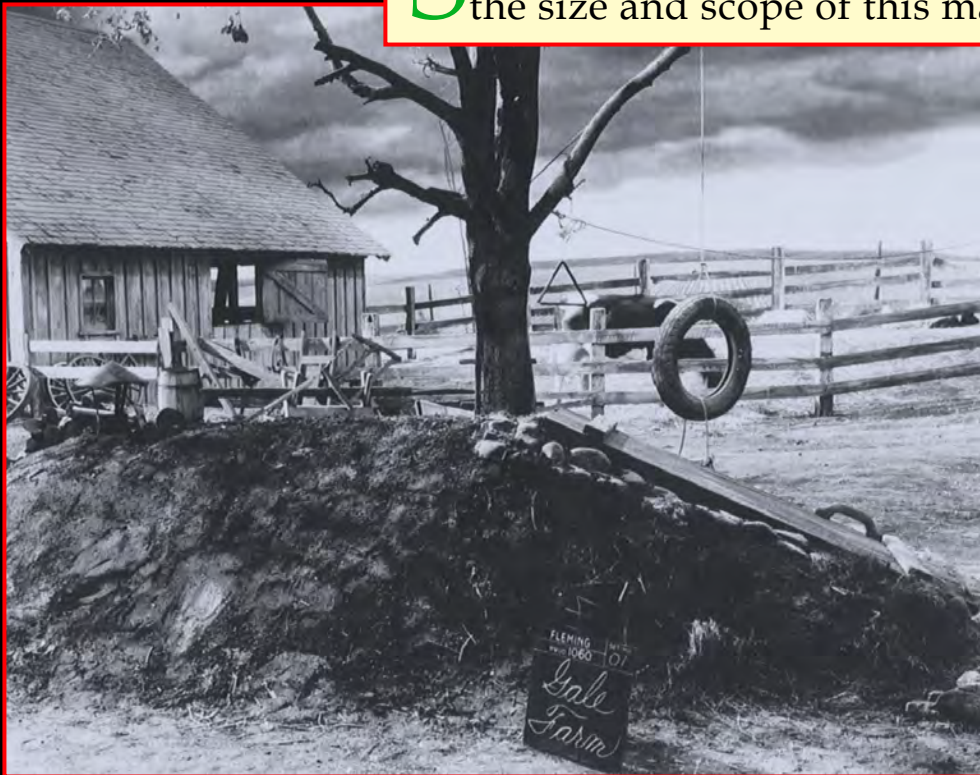
Widescreen image created by Scott Brogan

Kansas - The Gale Farm

Panorama created by Scott Brogan

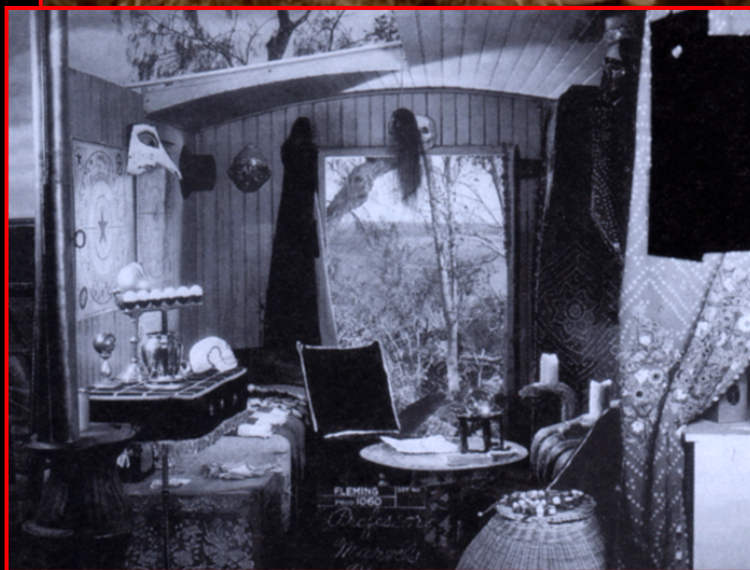


Screenshots (above) and set reference stills (below) provide examples of the size and scope of this marvelous set.



Kansas - The Ravine

Widescreen image created by Scott Brogan



Professor Marvel's wagon, both inside and out, is peppered with seemingly endless little details, many of which are barely seen in the final film. It all adds immensely to the slightly mysterious tone of the sequence.



Kansas - The Twister



The tornado sequence is one of the most enduring of all special effects sequences in film history. The realism still holds up in today's CGI world.

At left is a screenshot that shows the side of the set with the barn, below is a composite of screenshots showing the cleverness of the special effects.



Widescreen image created by Scott Brogan

Kansas - The Twister

Widescreen image created by Scott Brogan



Dorothy tries to get into the storm cellar, to no avail. Lucky for us, or there wouldn't be a story!

The shot at the right gives us a nice look at Dorothy's bedroom, complete with the poppy wallpaper.



Munchkinland



Panorama created by Kurt Raymond

Munchkinland was one of the largest sets built for the film (the Emerald City was the largest), occupying MGM's soundstage #27. The success of the set was pivotal because it's the audience's first look at the Land of Oz. When Dorothy opens up her sepia door and steps into the Technicolored Munchkinland the effect is breathtaking.

This wonderful panorama image, created by Kurt Raymond from multiple screenshots, shows the size and beauty of the set. Judy Garland as Dorothy looks almost as small as a Munchkin herself in comparison to the set. It must have been a awesome sight to see in person!

Munchkinland



Glinda (Billie Burke) leads Dorothy around the pond, into the center of Munchkinland, where all of the action takes place.



Munchkinland

The celebration really kicks into high gear once Glinda and Dorothy reach the pond's podium.



Munchkinland



The edge of the Munchkinland set as seen from two different vantage points. Above, a set reference still and a reference frame. Below, the matte painting and the shot in the film with the painting combined with the set.



The Cornfield

During the “Thorpe Reign” (the time original director Richard Thorpe was on the film), the Scarecrow’s cornfield was a bit different than how it looked in the final film.

First off, the yellow bricks were painted, oval bricks that had a more fairy tale look. This is a reflection of Thorpe’s vision for the characters and, allegedly, his approach to the actor’s interpretations. Everything was played as a heightened fantasy. Luckily, the film was halted, Thorpe was fired, and the costumes, make-up, and sets went through major changes. Gone were the painted oval bricks, replaced by the rectangular real bricks as seen in the final film. Curbs were added to the road as well which made more sense for the more organized looking rectangular bricks.

At right we see Judy in her blonde wig and different dress, and Ray Bolger in his original face mask and costume. The alterations to both after these scenes were shot made all the difference in the world to the film. Toto, naturally, stayed true to himself!



The Cornfield

This widescreen combination of screenshots shows the cleaned up set as it looks in the film. The new bricks and the curbs make it appear much nicer and less messy.



Widescreen image created by Scott Brogan

The Cornfield

Here is another screenshot combination, this time from Ray Bolger's deleted "If I Only Had A Brain" dance sequence. It spotlights the backdrop in relation to the soundstage.



Widescreen image created by Scott Brogan

The Cornfield



Before: Studio set reference still showing the size and scope of the set.



Widescreen image created by Kurt Raymond

After: The same area as seen in the film.

The Cornfield



Studio shots from Ray Bolger's deleted dance sequence as well as the duo's initial skip to see the Wizard show more details of the set.



The Apple Orchard



Widescreen image created by Scott Brogan

Clockwise from top left: A set reference still; a candid shot of Judy and Ray Bolger between takes; the same angle as seen in the film.

The toucan on the branch of the tree is just one of several birds borrowed from the Los Angeles Zoo to give the set extra flavor. Little did they know the result would be an urban legend that a Munchkin hanged himself in the background. Watching faded prints on old TV sets and early video releases blurred the reality that it was one of the big birds spreading its wings!

The Apple Orchard



Studio photographers captured some nice angles of the apple orchard, as well as (top right) a set reference still.



The Tin Man's Forest



Like the Scarecrow's cornfield, the Tin Man's forest was filmed from a variety of angles. At left is a still shot by a studio photographer during a dress rehearsal, below is a set reference still and a shot from the film of the same stretch of Yellow Brick Road.



Photo provided by Kurt Raymond

The Tin Man's Forest



Here are some studio shots showing more details of the apple orchard set in all its glory, including before and after shots below.

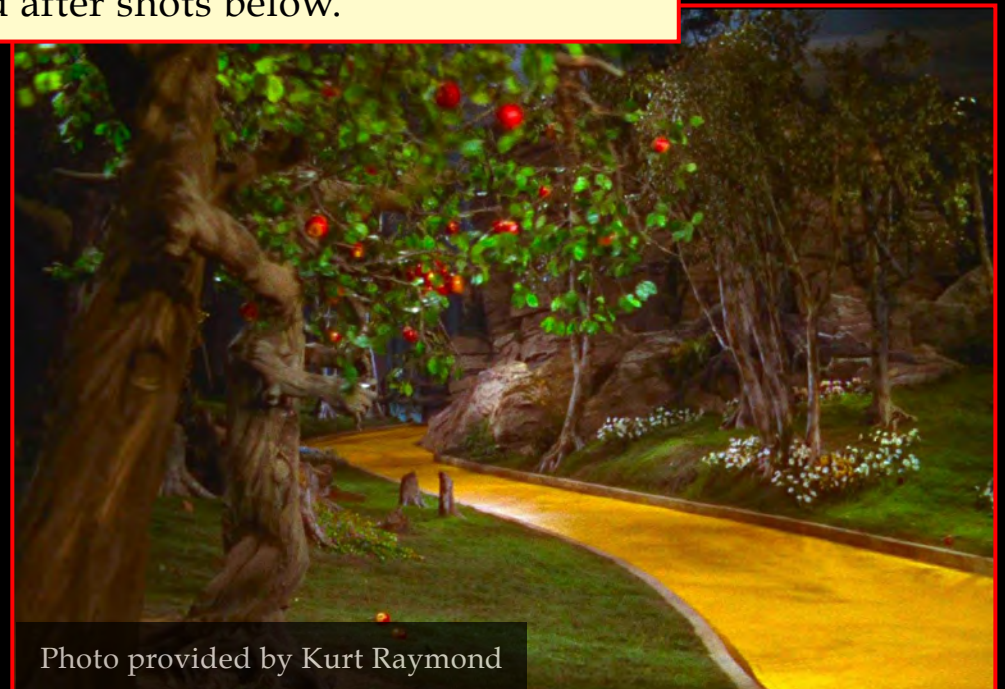


Photo provided by Kurt Raymond

The Cowardly Lion's Forest

The Lion's Forest set is the most lush and I think, the most underrated set, usually overlooked in favor of the Munchkinland or Emerald City sets. The studio filled the forest with all kinds of wonderful vegetation and large trees. Although the foursome are fearsome of its darkness, for us viewers it's a pleasant feast for the eyes.

Below, two set reference stills frame a screenshot from the film.



Widescreen image created by Kurt Raymond



The Cowardly Lion's Forest

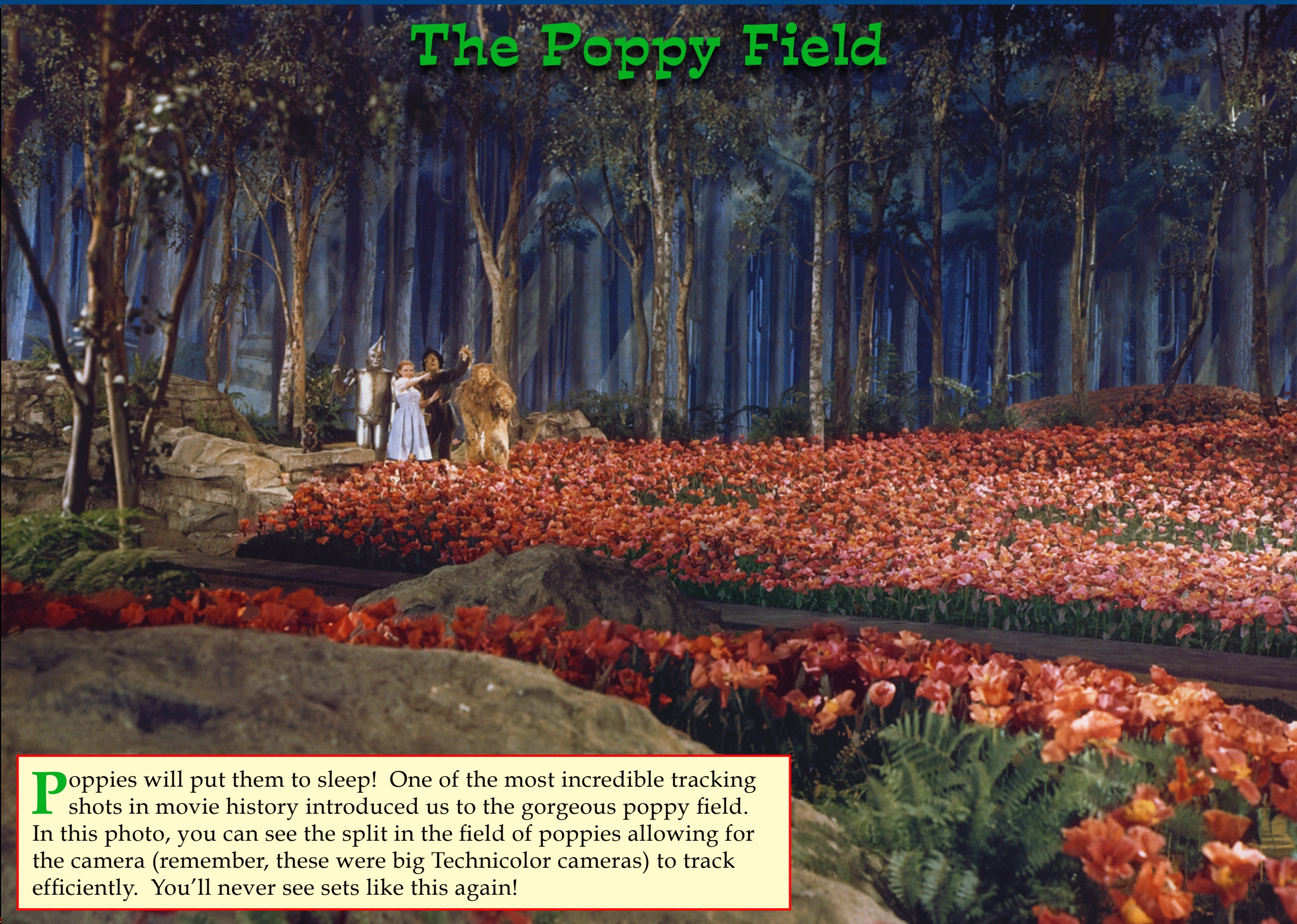


Left: The Cowardly Lion begins his pounce into movie legend in his combination of screenshots.

Below: The darkened set; the corresponding matte painting; the final shot as seen in the film. MGM magic at its very best.



The Poppy Field

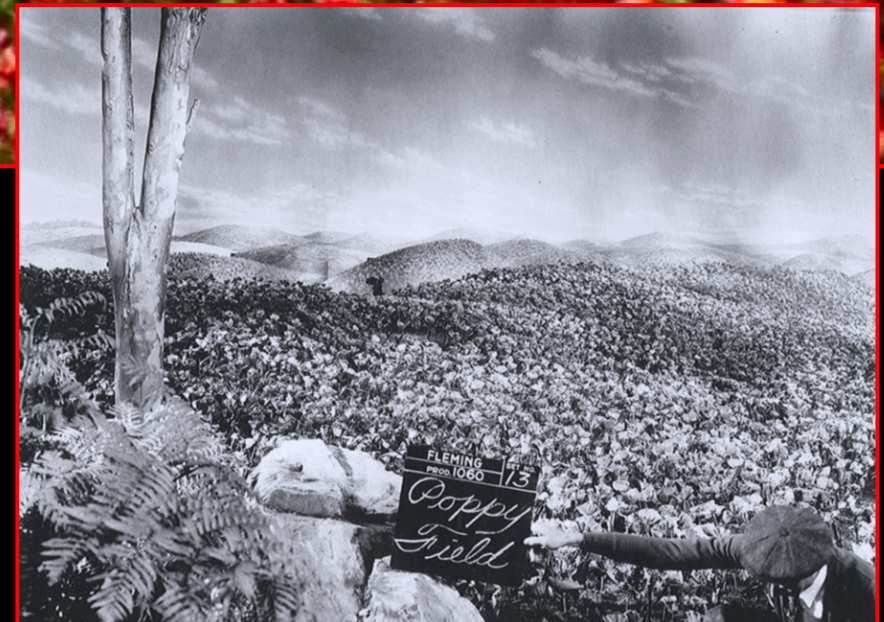


Poppies will put them to sleep! One of the most incredible tracking shots in movie history introduced us to the gorgeous poppy field. In this photo, you can see the split in the field of poppies allowing for the camera (remember, these were big Technicolor cameras) to track efficiently. You'll never see sets like this again!

The Poppy Field

Thanks to Kurt Raymond, here is another great image that illustrates the scope of the set. Below, our foursome waits between takes; a set reference still.

Panoramic image created by Kurt Raymond



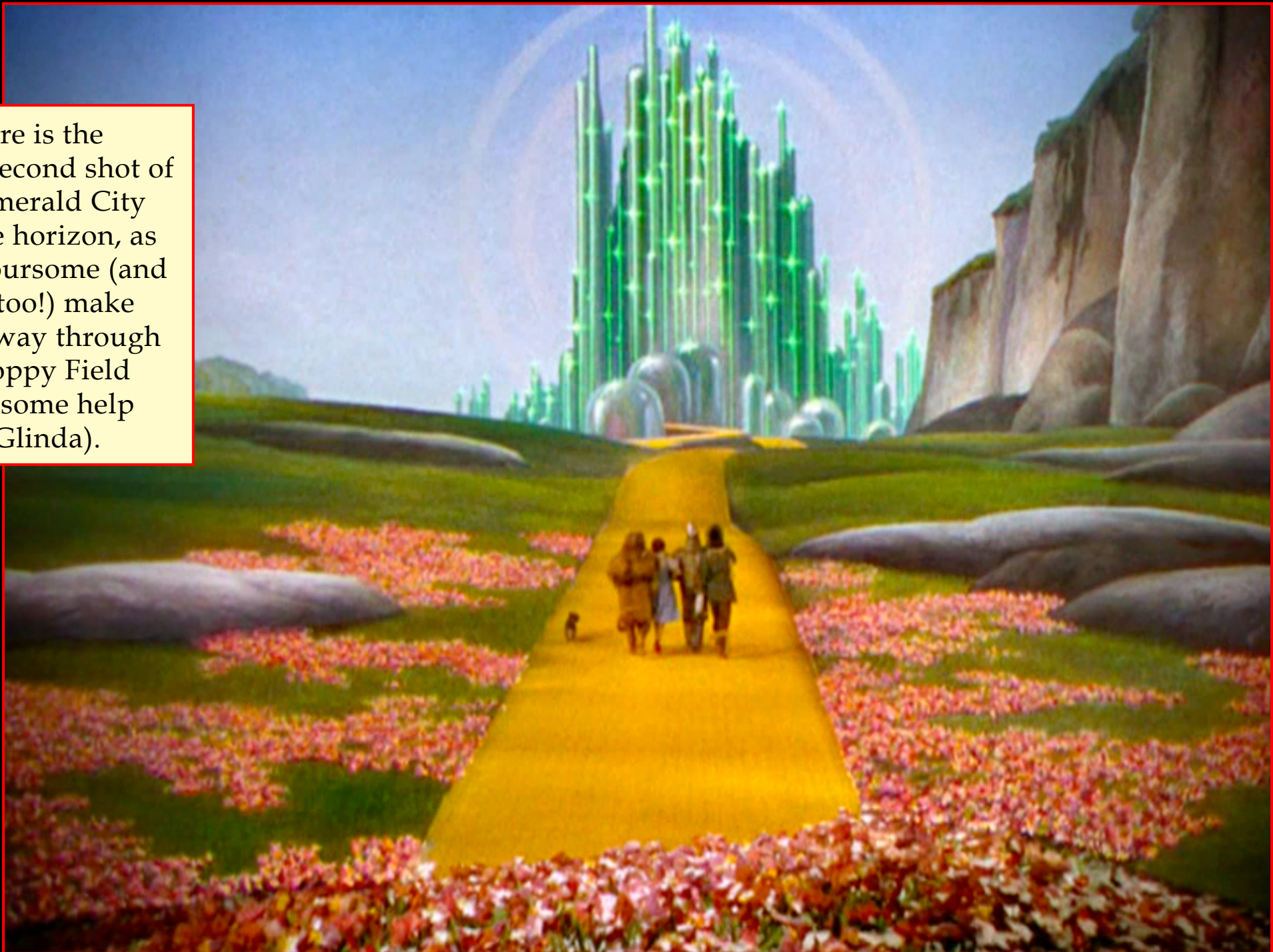
The Emerald City

A matte painting and a screenshot from the film show how the breathtaking, first look at the Emerald City (just prior to our foursome's run through the Poppy Field) was created.

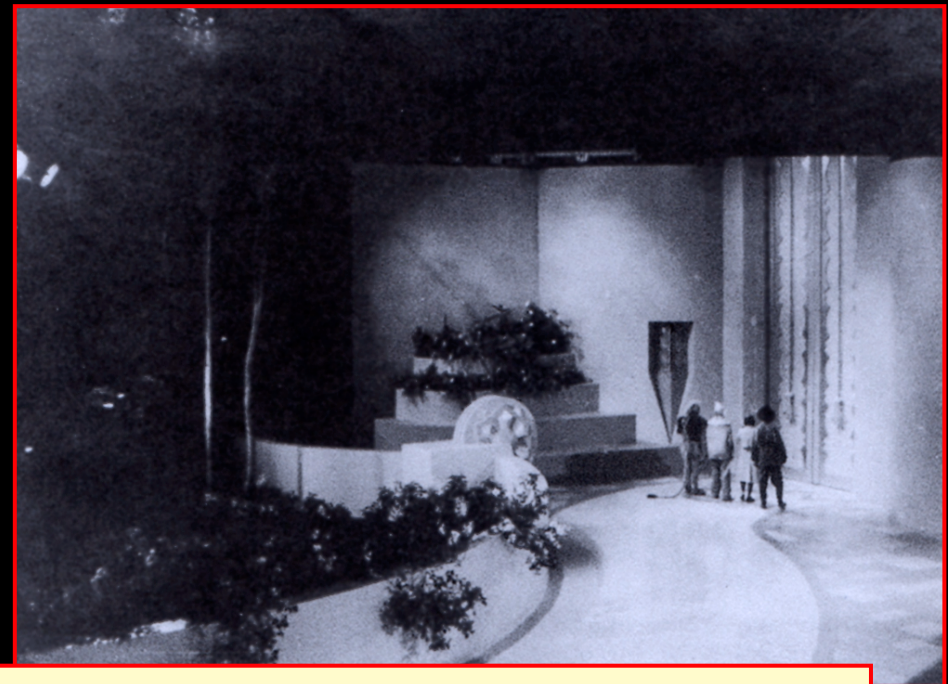
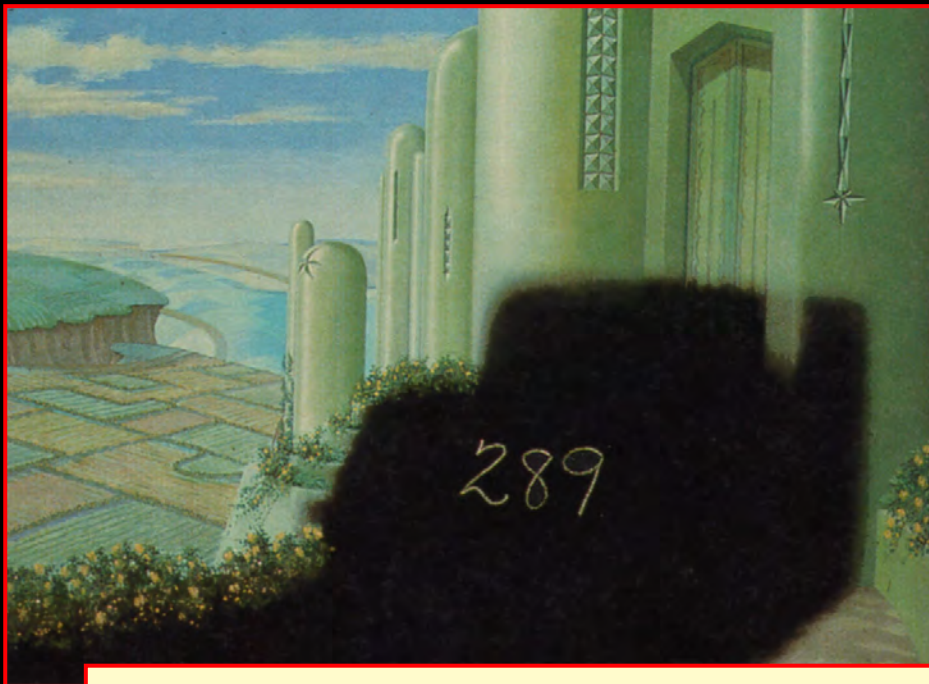


The Emerald City

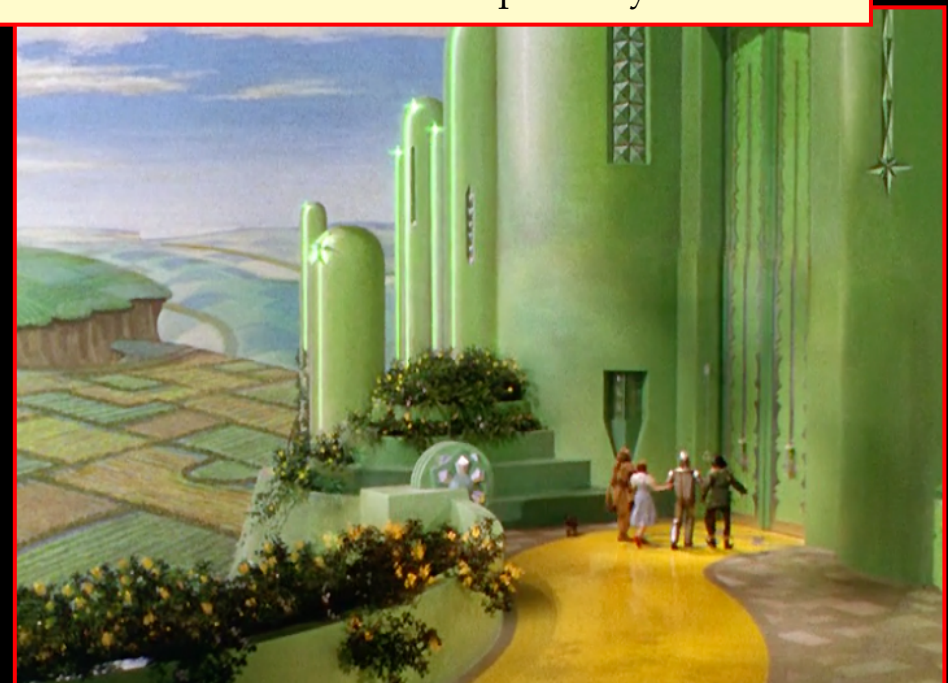
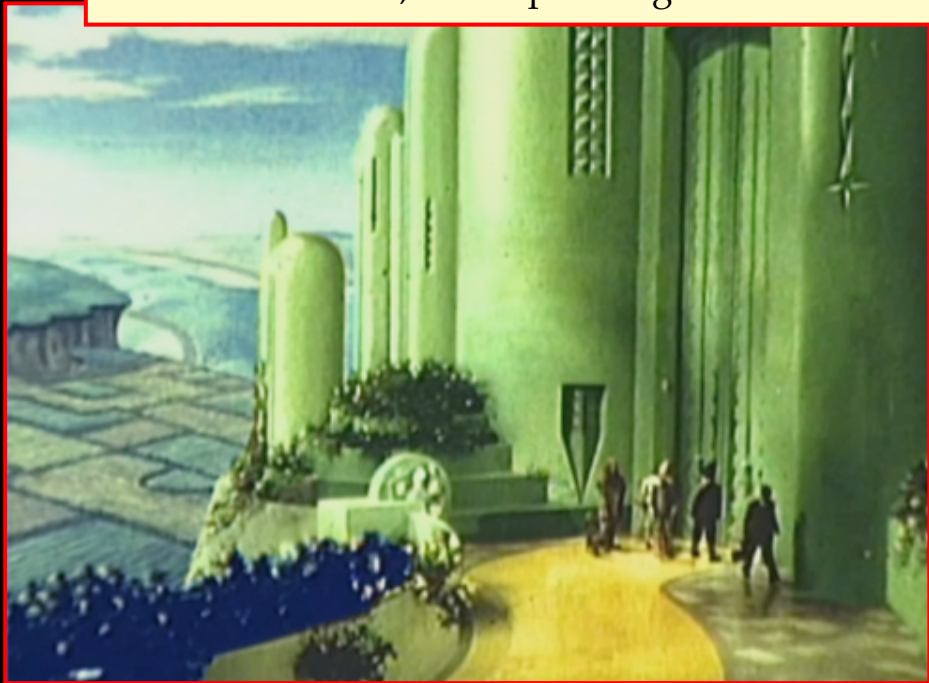
Here is the second shot of the Emerald City on the horizon, as our foursome (and Toto, too!) make their way through the Poppy Field (with some help from Glinda).



The Emerald City



More movie trickery: A matte painting, a partial set, a test combination, and the final shot. Long before CGI, matte paintings were used extensively and in this case the result is perfectly realized.



The Emerald City

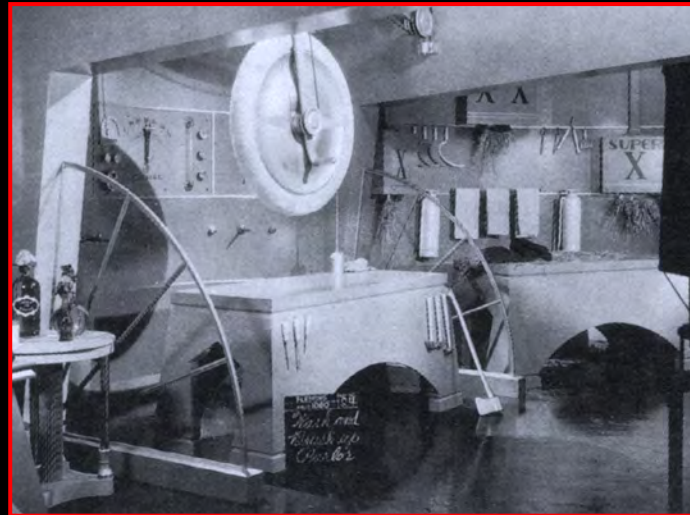
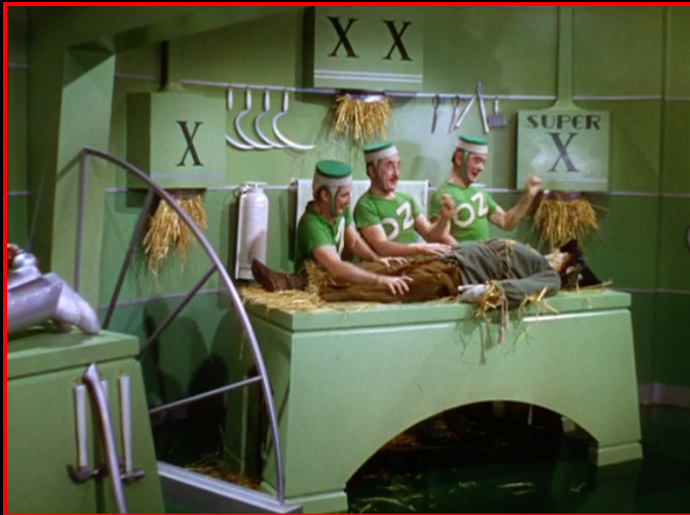


A combination of screenshots and set reference stills show the scope of the massive Emerald City set, the largest in the film. Top left to right: First look into the Emerald City; stand-ins wait on set in the entrance; the Cabbie makes his entrance.

Bottom left to right: The Cabbie and the Horse of a Different Color greet our foursome; further down the left side of the set our group makes their way to the Wash & Brush Up Company; the cast waits between takes.



The Emerald City



Another combination of screenshots and set reference stills feature the fun “Wash & Brush Up Co.” set. Top left to right: The camera begins its pan at the far right of the set; reference still of right half of the set; almost identical angle seen in the film.

Bottom left to right: Dorothy’s makeover; reference still; the Cowardly Lion gets a “snip-snip here, snip-snip there.”



The Emerald City



Set design stills and screenshots make for nice “before and after” pictures that again demonstrate the creativity and genius of the set designs.



The Emerald City



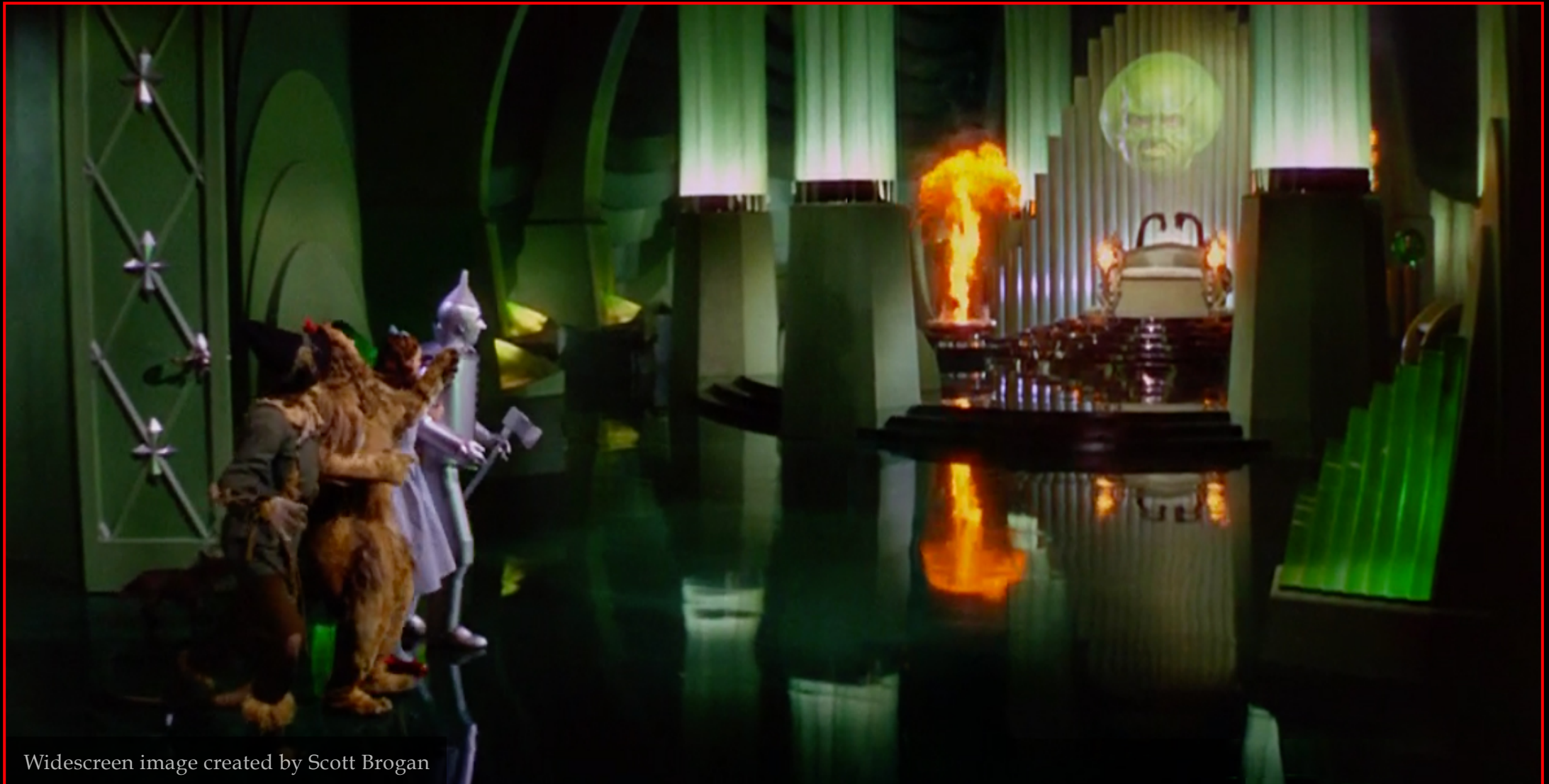
The hallway that leads to the mysterious Wizard's throne room is another matte painting/set combination.

Who doesn't remember the excitement, fear, and anxiousness experienced when, as kids, we first took that seemingly endless walk into the unknown with Dorothy and her companions?



The Emerald City

This widescreen image conveys the power and awe of the Wizard's Throne Room set. Did you know that the green columns that look like they might be emerald marble are actually white sheets of cloth stretched and illuminated with green lighting?



Widescreen image created by Scott Brogan

The Emerald City



The “Palace Hallway” with its highly buffed and shined floor.

In the film, it’s a mysterious entrance complete with doors opening ominously (above right), and an hasty exit for the Cowardly Lion (below right).



Photo provided by Kurt Raymond

The Haunted Forest



Clockwise from top left: Studio set reference still of the Jitter Bug Forest; screenshot of the Haunted Forest; promo photo taken during a "Jitterbug" dress rehearsal; screenshot briefly shows the Jitter Bug Forest.



The Witch's Castle



The highly effective matte painting of the Witch's castle and how it appeared on film.



The Witch's Castle

Here are two more screenshots of the castle. The brilliance of the effect is the fact that the castle is very plain and dark. It's not overly ornate as some might make it, but rather it matches the darkness of the Witch herself.



Photo provided by Kurt Raymond

The Witch's Castle

Original director Richard Thorpe's version of the Witch's Tower Room was a bit different than the final film version.

Seen here are two Thorpe set reference stills, plus a shot taken during the Thorpe filming, with both Judy and Margaret Hamilton in their original costume, hair and make-up designs.



The Witch's Castle

The Witch's Tower Room as seen in the final film. Aside from the obvious changes in costume, hair, and make-up for both Judy and Margaret Hamilton, there are subtle changes in the set as well. It also looks appropriately darker than the Thorpe version. However, not having any Thorpe footage it's unclear if the photos on the previous page are indicative of the lighting in his version as it would have looked on film or if the sets were lit for stills.



Widescreen image created by Scott Brogan

The Witch's Castle



Above: The wonderful entrance to the Witch's Castle; director Victor Fleming oversees the crashed chandelier and a few unfortunate Winkie Guards. Below: The Thorpe version of the Entrance Hall followed by the Fleming version.



The Witch's Castle



Before and after: The Thorpe version keeps Dorothy's companions in their Winkie Guard disguises after her rescue while in the final film they're able to remove them while chopping down the door to the Witch's Tower Room. The chandelier has also been changed from metal to wood.



The Witch's Castle

This wonderful panorama created by Kurt Raymond shows the Entrance Hall set in all its glory in the completed film. Brilliant!

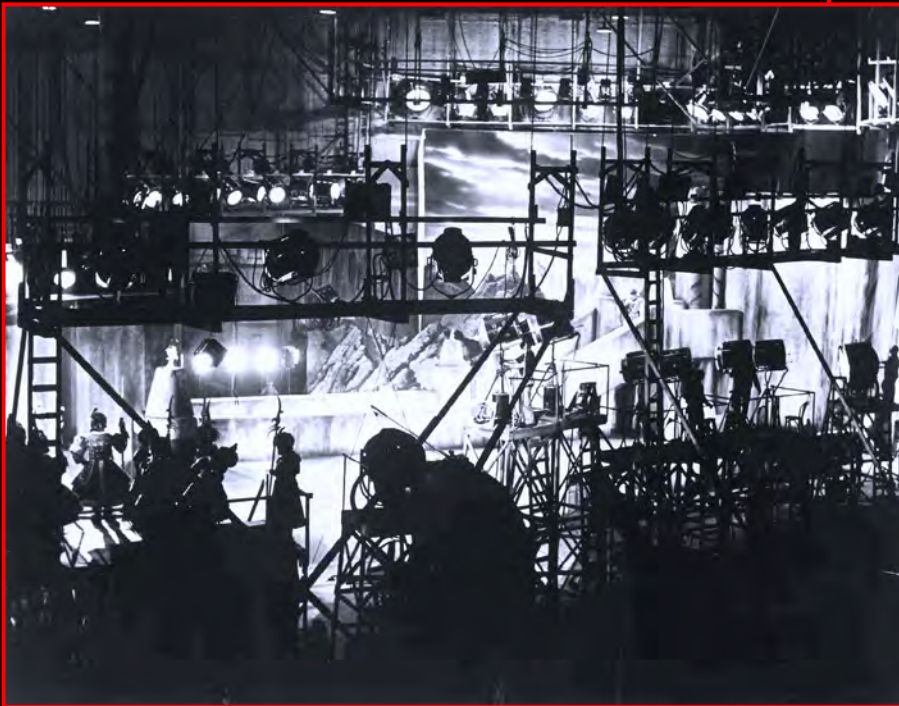
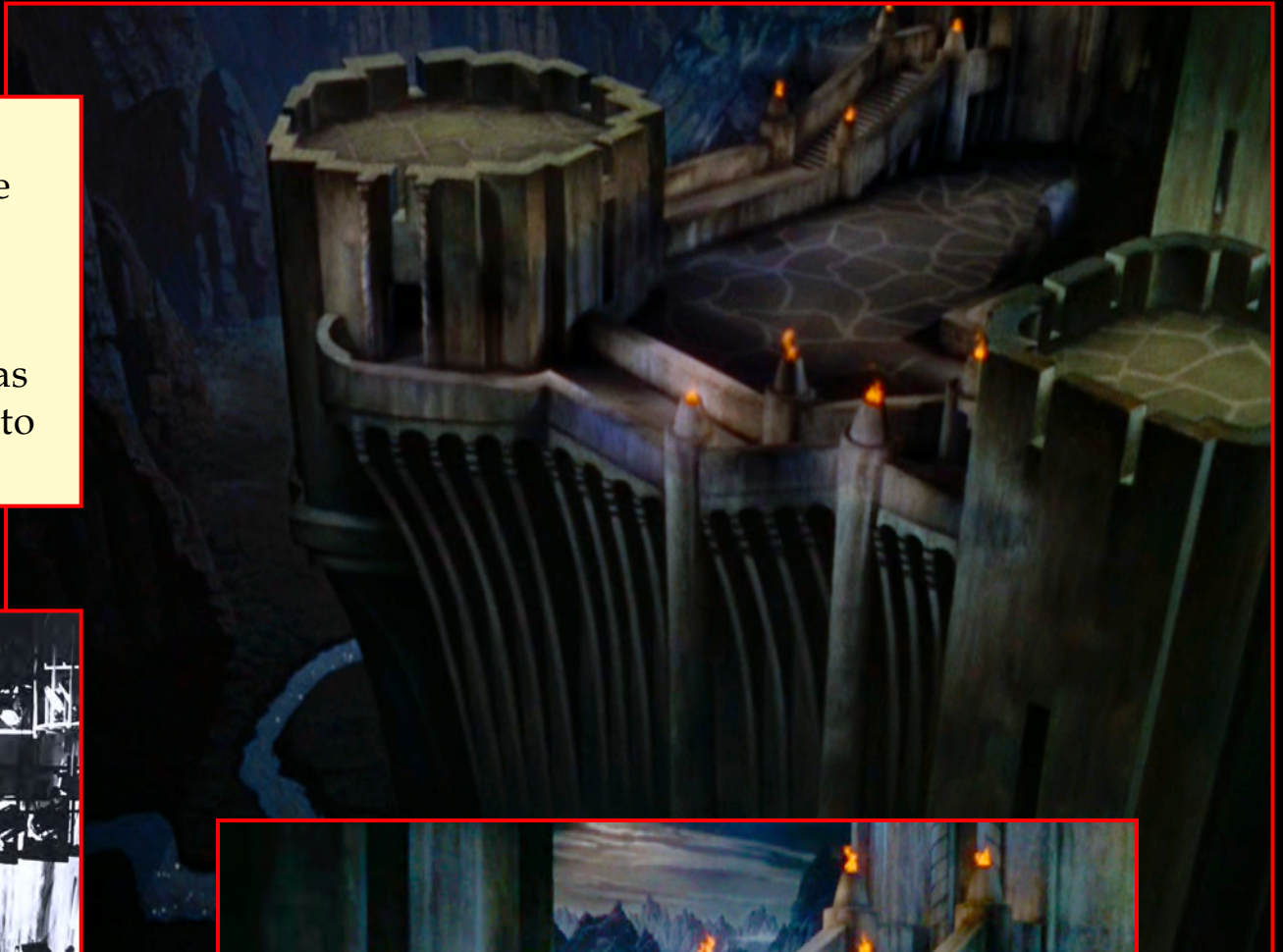


Widescreen image created by Kurt Raymond

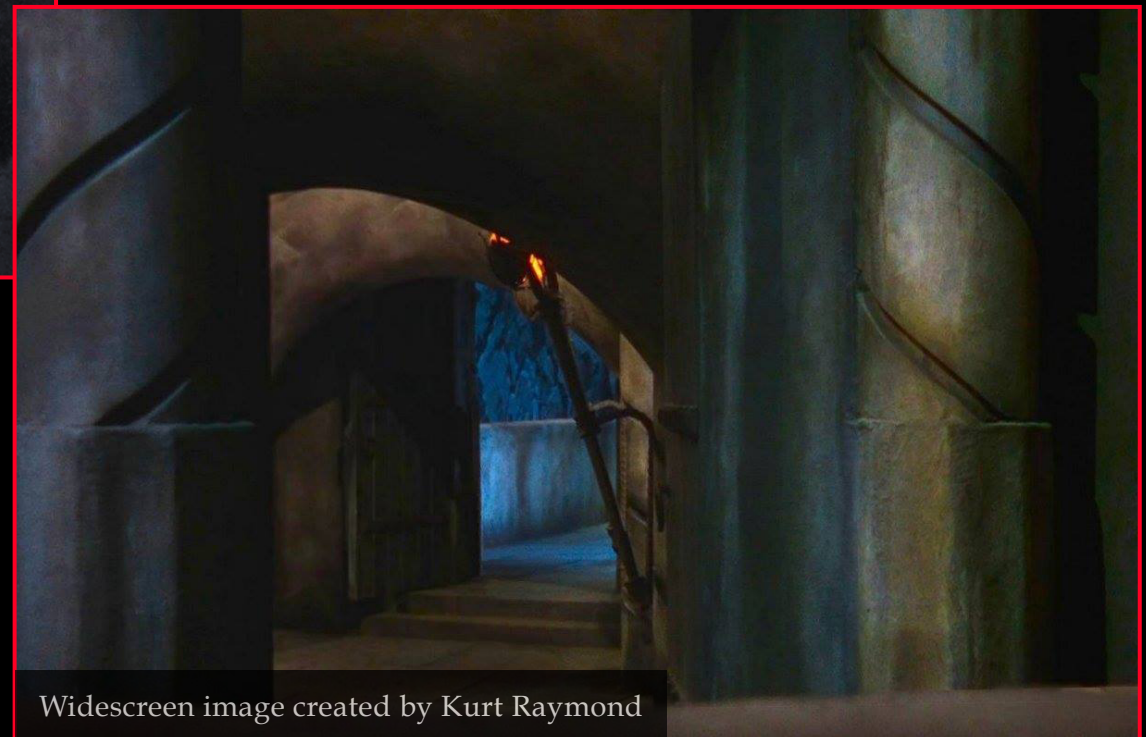
The Witch's Castle

The courtyard of the Witch's castle is part massive set (below) and part matte painting (right).

As the behind the scenes still below proves, even a short chase scene such as this was given the same care and attention to detail as the bigger set pieces in the film.



The Witch's Castle

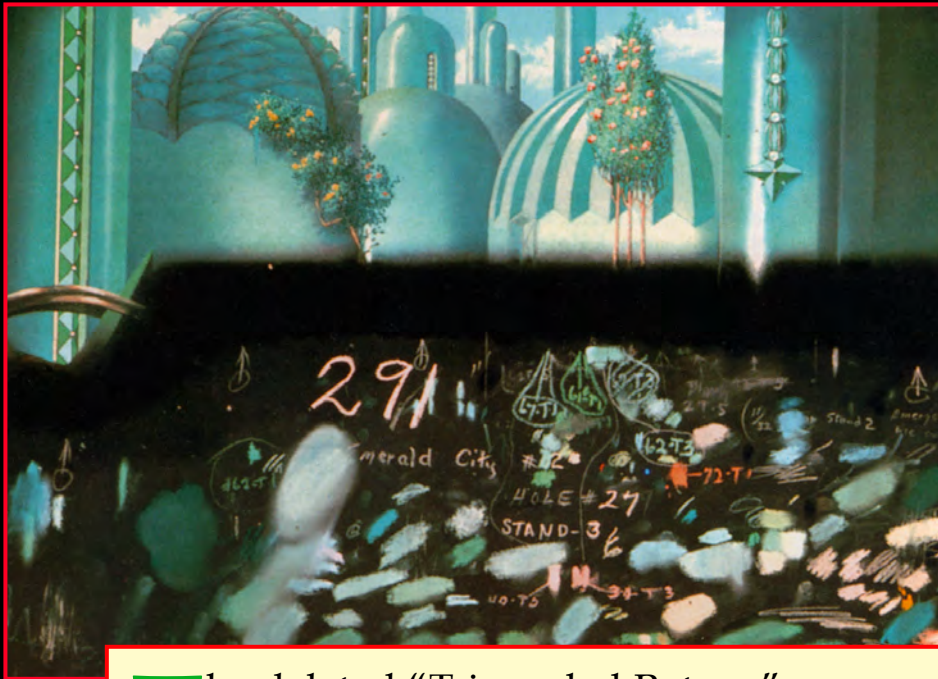


Widescreen image created by Kurt Raymond

The “Tower & Battlement” that play such a pivotal role in the film. The image at the top left shows the care taken for just one quick shot from that vantage point in the film.

Above right and below, the inside of the tower.

The Emerald City

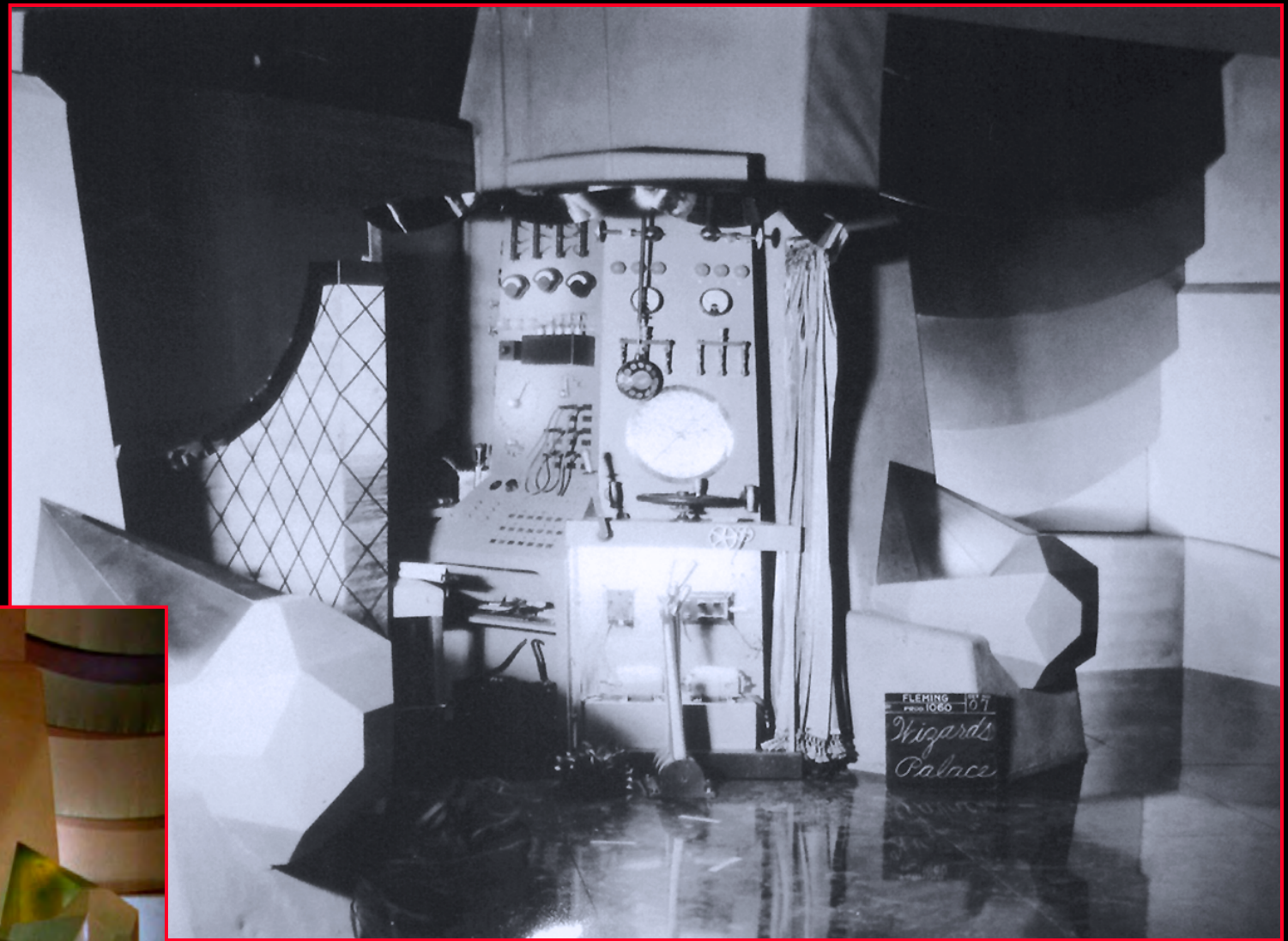


The deleted “Triumphal Return” sequence only exists in studio stills (below); a matte painting (above left); and a quick shot in the film’s trailer (above right).



The Emerald City

The “Wizard’s Palace” set is seen again, this time revealing the marvelous control panel that a lovable humbug is discovered at.



The Emerald City

Another great panorama created by Kurt Raymond. Although the top part of the image consists of a matte painting, the lower part illustrates just how huge the Emerald City set was. It was the largest in the film, and that's saying something!

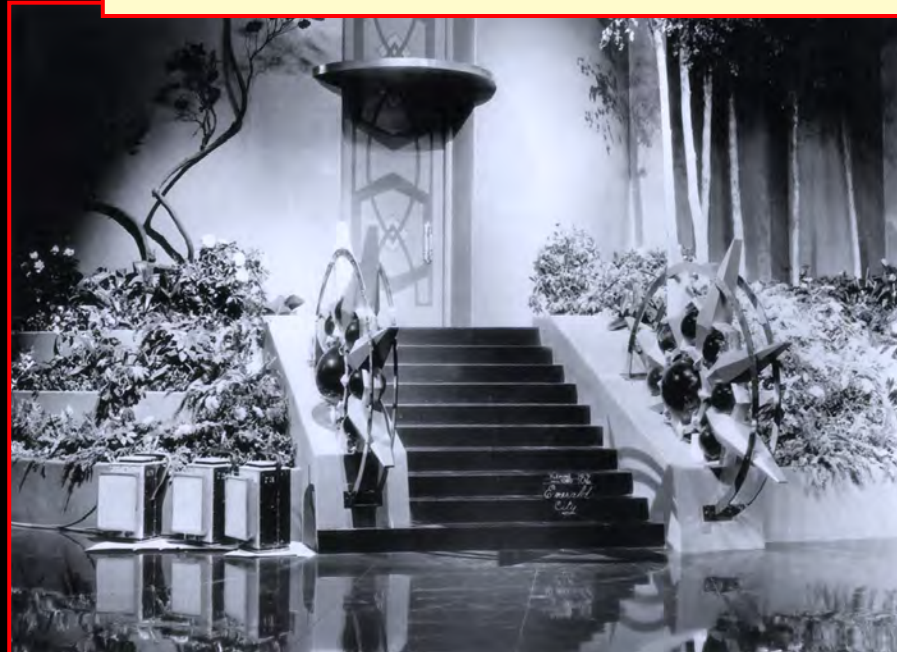


Panoramic image created by Kurt Raymond

The Emerald City



Our final look at the Emerald City. Clockwise from top left: The Wizard's balloon and farewell; set reference still of the stairs that Glinda will float down; Glinda floats!



Kansas - Dorothy's Bedroom

Dorothy's bedroom is warm and comfortable. Add in her family & friends and the film ends on a warm and comfortable tone. The perfect ending to the perfect film.



A Look Back

Here is a look at the news and events of 2004, as reflected in the very first *Judy Room Year in Review* in 2005. At that time, the *Year in Review* was a simple single-sheet, double sided print version in the gatefold format that was mailed out free to the first 50 or so people who submitted their request for a copy.

THE JUDY ROOM 2004 YEAR IN REVIEW



"JUDY IN THE MOVIES"

2004 might best be summed up with the phrase *Judy Garland In The Movies*. Most of the major Garland-related releases centered around Judy's legendary film career. And the bulk of it was, of course, her films for MGM. A quick glance reveals:

- **TWO** DVD boxed sets
- A total of **NINE** single disc DVDs
- **ONE** newly restored soundtrack on CD
- **PLUS** a new PBS special and other celebrations on television

"Over The Rainbow" topped the American Film Institute's list of "100 Years 100 Songs". Judy was the most represented female with a total of six of her performances making the final list.

Judy's masterpiece *A Star Is Born* (Warner Bros. 1954) turned 50. The soundtrack album for the film has never been out of release, including a newly expanded edition on CD in 2004.

2004 was also the 35th anniversary of Judy Garland's death on June 22nd, 1969. However, time has not diminished the effect that Judy Garland continues to have on audiences and fans across all generations. The respect, admiration, and awe of her talent seems only to have increased as Judy's life and career continues to delight and fascinate us.

This inaugural "Year In Review" newsletter from *The Judy Room* spotlights the major Garland-related happenings of 2004. Enjoy!



MISCELLANEOUS

AMERICAN MASTERS



On February 25, 2004 PBS, in association with WNET New York, premiered "Judy Garland: By Myself" as a part of their "American Masters" series. This unique and well done documentary tells the story of Judy's life via her own words (voiced by Isobel Keating) and the words of those who knew and worked with her.

Utilizing rare clips from her films and TV specials, stills, and home movies, the producers give the viewer a fresh look at Judy Garland *the person*, without the usual heavy-handed focus on the negative aspects of her life. An altogether satisfying presentation of Judy Garland's life and career.



TURNER CLASSIC MOVIES - TWO SEPARATE EVENTS



April 2004: Judy Garland month on TCM! To commemorate the release of 6 new DVDs of Judy's films, Turner Classic Movies pays tribute to Judy all month long by showing just about all of her films.

Plus - October 2004 Turner Classic Movies celebrated "Mad About Musicals" commemorating the 4-disc DVD Special Edition of the complete *That's Entertainment!* series. Judy's films are, of course, a big part of the line-up.

It's safe to say that Judy Garland will forever be remembered as the greatest female film musical star of the 20th Century!



THE WIZARDRY OF OZ



And we all thought that we had seen all there is to see about the making of Judy's legendary film *The Wizard of Oz* (MGM 1939)! But authors Jay Scarfone & William Stillman give us more rare glimpses into the creation of the film with the newly revised and updated "The Wizardry Of Oz".

Full of fun and never-before-seen photos (including Judy's earliest known hair and make-up test), the book is a Technicolor delight. Even Terry (the Cairn Terrier who played Toto) gets his own special mini-biography and filmography!

Published by Applause Books Inc. T. 2004



THE LIZA MINNELLI SCRAPBOOK JACK PAAR DVD



From author and Liza/Judy expert Scott Schechter comes the first comprehensive overview of Liza's life and career. Of course, Judy is heavily featured. Look for your very own Judy Room webmaster in photos "modeling" Liza t-shirts. But please disregard the short-lived goatee!

Episodes from Jack Paar's classic show were released on March 30, 2004 and of course, his interviews with Judy are highlights. A nice chance for the public to see Judy's incredible sense of humor and comic timing when telling show-biz stories as only she could!

Published by Citadel Press November 4, 2004



COMING IN 2005!



Easter Parade two-disc DVD: On March 15, 2005, Warner Home Video will release a special two-disc DVD edition of *Easter Parade*. This is the DVD debut of the film, and Warners is using the same "Ultra-Resolution Process" they used to restore *Meet Me In St. Louis*. The DVD will have new commentary by Garland expert John Fricke and Fred Astaire's daughter, Ava Astaire; a new documentary about the making of the film; the complete PBS American Masters special "Judy Garland - By Myself" (see above); Judy's deleted number "Mr. Monotony"; and other goodies. This set will also be included in a new, 5-DVD boxed set "Broadway To Hollywood" (see image below).



The Wizard Of Oz DVD Special Edition DVD: As with their flawless restoration (using "Ultra-Resolution Process") of *Gone With The Wind*, Warner Home Video is scheduled to release *Oz* in the same manner. Hopefully in a 2 or 3 disc "Special Edition". No word yet on the extras, but expect to enjoy all of the extras on the existing single disc edition, as well as more. This will truly be a joy to behold, with a clarity of detail and color never before seen.



CELEBRATING THE LIFE AND CAREER OF JUDY GARLAND

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A Look Back

The cover (previous page, left) folded open to this.

TWO FANTASTIC DVD BOXED SETS!

THE SIGNATURE COLLECTION

Warner Home Video
Released April 6, 2004



The drought of Judy's films on DVD ended when Warner Home Video pulled out all the stops with this fantastic SEVEN disc collection.

New to DVD: *Love Finds Andy Hardy* (1938); *Ziegfeld Girl* (1941); *For Me and My Gal* (1942); & *In The Good Old Summertime* (1949).

Also included: The previously-issued *The Wizard Of Oz* (1939); *The Harvey Girls* (1946) & *A Star Is Born* (1954).

All the films have been newly restored or transferred for the best possible picture and sound. The black & white films look exceptionally sharp and vivid, much more than in previous VHS or Laser Disc editions. Plus, each DVD contains many extras including: *La Fiesta de Santa Barbara* (1935 MGM short featuring "The Garland Sisters")

Every Sunday (1936 MGM short featuring Judy with Deanna Durbin) *A New Romance of Celluloid: We Must Have Music* (1942 MGM short) *For Me and My Gal Deleted Finale* (with stills montage)

Several "Leo Is on the Air" Radio Promos

And: Musical outtakes, more radio shows, theatrical trailers, special commentaries and so much more!

This set is the only Warner Home Video "Signature Collection" to feature a total of seven films. All the other star sets (Humphrey Bogart, James Cagney, etc.) contain only five films. Guess that Warners realized Judy Garland is a cut above the rest! Or, maybe since they already had these films "on the shelf" they simply decided to throw them in! Whatever the case, Garland fans benefit from this definitive DVD representation of Judy's film career.



Also included are these previously released DVDs:

THAT'S ENTERTAINMENT!

- 4-DISC SPECIAL EDITION

Warner Home Video Released October 12, 2004



All three *That's Entertainment* films finally make their debut on DVD, in single disc editions as well as in a specially priced "complete collection" set. The boxed set features a fourth disc full of more outtake material and other extras! This extra disc is only available in the boxed set.

Of course, Judy is heavily featured in all of the films, as well as the bonus disc. The 1994 documentary about the making of *That's Entertainment III* has some great behind-the-scenes footage featuring several shots of Judy just before and/or after filming some of her numbers. Judy's deleted songs "Last Night When We Were Young" (*In The Good Old Summertime* 1949) and "Mr. Monotony" (from *Easter Parade* 1948) are included.

The greatest anthology series about Hollywood that Hollywood ever produced. And only MGM could have done it!



Available in single editions or with the boxed set:

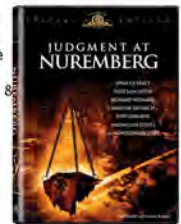
I COULD GO ON SINGING JUDGMENT AT NUREMBERG



MGM/UA also got into the DVD act by releasing two more new-to-DVD Garland films: *Judgment At Nuremberg* (1961) & Judy's final film *I Could Go On Singing* (1963). The discs are short on extras, but that's OK! Just to have these two films on DVD is a treasure. *I Could Go On Singing* has not been available since its last release on VHS & Laser Disc quite a few years ago.

The digital transfers of both are quite marvelous, as is the sound quality. And we finally get to see *I Could Go On Singing* in letterbox, as it should be seen. Definite "must haves".

I Could Go On Singing DVD released May 11, 2004
Judgment At Nuremberg DVD released September 7, 2004



A STAR IS BORN - NEWLY EXPANDED CD SOUNDTRACK

Columbia Legacy
Released April 6, 2004

Judy's greatest screen triumph! The Columbia soundtrack album has never been out of release since its premier in 1954, but this newly expanded soundtrack is by far the definitive version. *A Star Is Born* was first released on CD in 1998 utilizing some of the stereo soundtrack from the 1983 restoration of the film. Aside from the "Overture" being added, not much was different from the previously available LP record version.

This new edition from Columbia Legacy features not just the remastered songs, but adds most of the beautiful underscoring tracks as conducted by Ray Heindorf. Also included is the outtake "When My Sugar Walks Down The Street" and an expanded "playback disc" version of "The Trinidad Coconut Oil Shampoo Commercial".



MEET ME IN ST. LOUIS - 2-DISC 60TH ANNIVERSARY SPECIAL EDITION

Warner Home Video
Released April 6, 2004



This DVD is amazing. Using their new "Ultra-Resolution" process, Warner Home Video has achieved a new level in picture and sound restoration. The true colors, the perfect depth perception, and the sharpness of the picture all come together to make this the definitive edition of one of the most memorable musicals ever made.

The sound in glorious too. Remastered into true stereo from the original recording session masters, the film has a rich and full sound, placing Judy's voice front and center in the musical numbers as it should be. The restored stereo soundtrack was previously married to the film for the 1994 50th Anniversary Laser Disc and VHS editions, but here it sounds even better.

Meet Me In St. Louis was Judy's biggest MGM hit and second only to *Gone With The Wind* in box-office receipts at the time.

It has remained an enduring classic. Truly one of the greatest film musicals ever made.

Judy's soon-to-be-husband, Director Vincente Minnelli, infuses the film with a one of a kind look and feel, and an incredible attention to detail. Under his inspired direction, everything works perfectly. Including the ensemble cast: Margaret O'Brien, Lucille Bremer, Mary Astor, Leon Ames, and Tom Drake as Judy's "Boy Next Door".

The songs, by Hugh Martin and Ralph Blane, are perfectly woven into the tapestry of the film. Song highlights include: "The Trolley Song", "The Boy Next Door", and the hauntingly beautiful "Have Yourself A Merry Little Christmas".

Judy never looked more beautiful as she does here, her first full-length color film since *The Wizard of Oz* (1939). In hindsight, it's funny to us that she originally resisted making the film. Wanting more adult roles, Judy didn't relish the thought of playing yet another love-struck teen. However, once she settled in to making the film, and understood that what Minnelli was filming was light years away from what she had previously done, she came to believe in the role and ended up giving one of her best and most understated performances.

A joy for all Garland and Movie Musicals fans!



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Stats - Website

Here are some site analytics for The Judy Room website (www.TheJudyRoom.com). 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.

TOP TEN MOBILE DEVICES

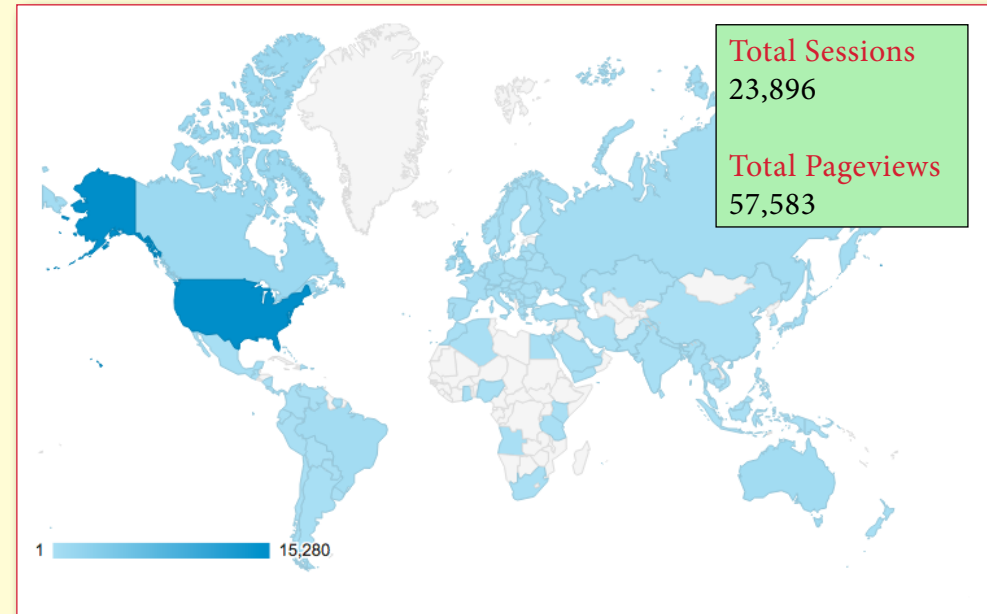
Apple iPad
 Apple iPhone
 Samsung Galaxy Tab 2 7.0
 Apple iPod
 Amazon KFTT Kindle Fire HD 7
 Samsung Galaxy Tab 2 10.1
 Samsung Galaxy S III
 Google Nexus 7
 Nook Color
 Samsung T599N

TOP BROWSERS

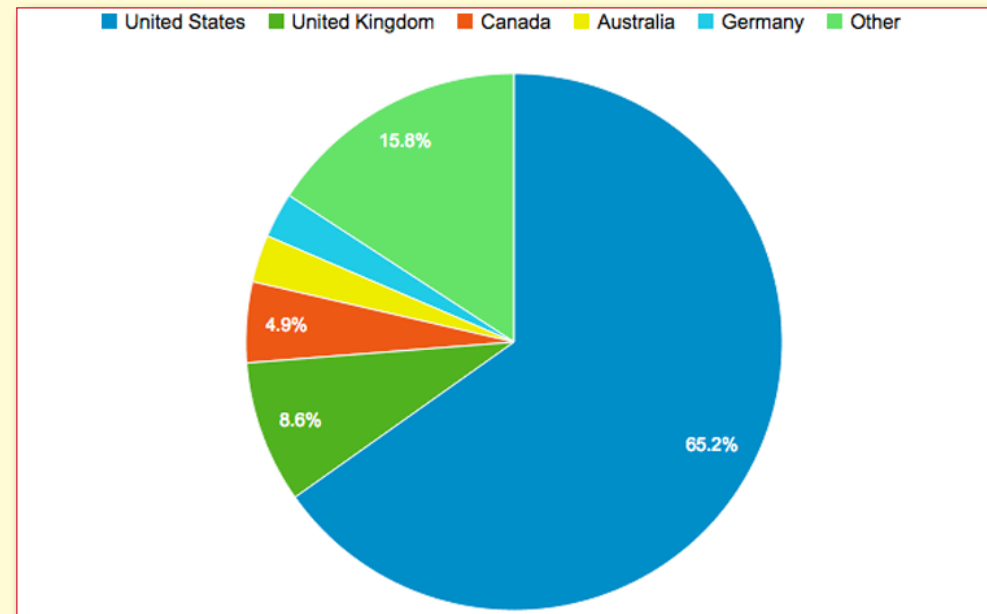
Chrome
 Safari
 Internet Explorer
 Firefox
 Android Browser
 Safari (in-app)
 Amazon Silk
 Opera
 Opera Mini
 BlackBerry

ALL COUNTRIES

United States	Austria	Vietnam	Angola
United Kingdom	China	Ecuador	Aruba
Canada	Romania	Croatia	Bosnia
Australia	Chile	Iran	& Herzegovina
Germany	Hungary	Cyprus	Barbados
Russia	Czech Republic	Kenya	Bermuda
Brazil	Taiwan	Algeria	Bahamas
Japan	Greece	Georgia	Cape Verde
Spain	Pakistan	Kuwait	Dominican Republic
France	Portugal	Latvia	Guernsey
Italy	Hong Kong	Panama	Ghana
Netherlands	Malaysia	Slovenia	Isle of Man
Ireland	Indonesia	Azerbaijan	Jersey
Denmark	Singapore	Bangladesh	Kazakhstan
South Korea	Israel	Bolivia	Sri Lanka
Poland	Bulgaria	Belarus	Luxembourg
Argentina	Puerto Rico	Costa Rica	Monaco
Norway	United Arab Emir- ates	Guatemala	Moldova
New Zealand	Thailand	Jordan	Myanmar (Burma)
Mexico	Serbia	Cambodia	Nepal
India	Colombia	Lebanon	Papua New Guinea
Belgium	Peru	Liechtenstein	Paraguay
Sweden	Ukraine	Lithuania	Saudi Arabia
Switzerland	Uruguay	Morocco	Suriname
Turkey	Egypt	Macedonia	Tanzania
Philippines	Slovakia	Nigeria	Kosovo
South Africa	Venezuela	Nicaragua	Yemen
Finland	Malta	Qatar	
		Reunion	



The map above shows the number of *new* hits to the site, which were probably closer to 20k+ if the numbers for October 2014 had been available. For some strange reason, October’s numbers are missing. The chart below shows the percentages of the top five countries and the rest.



Stats - News Blog

The **Judy Garland News & Events Blog** (JudyGarlandNews.com) was viewed over 70,000 times - down from last year's figure because the number of new posts were down. In 2014, there were 13 new posts, down from 19 in 2013, growing the total blog archive to 194 posts.

Posts with the most views:

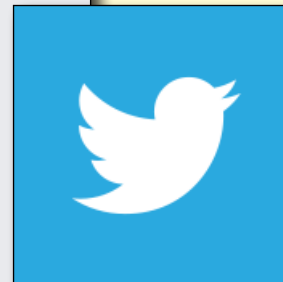
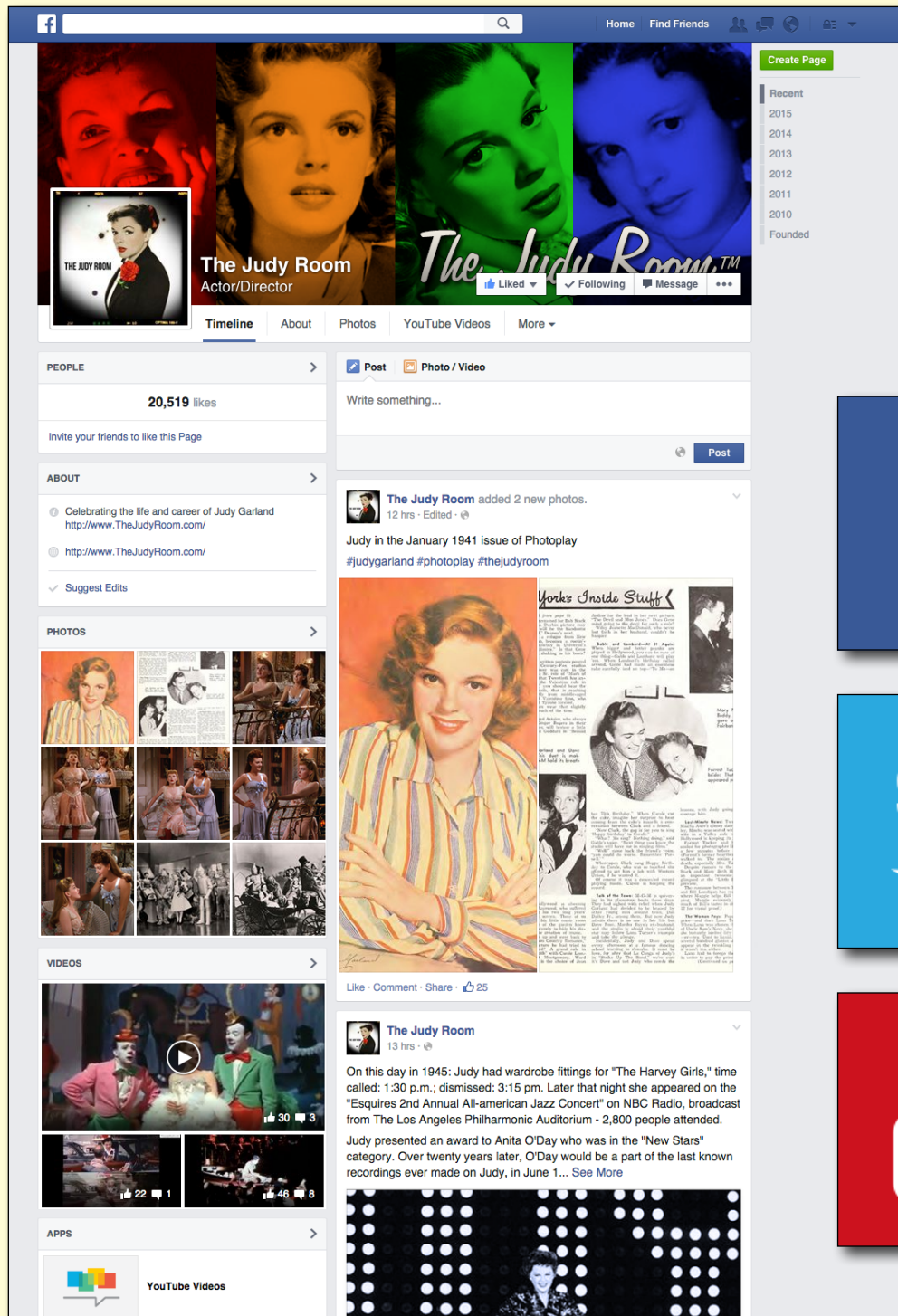
1. [Dorothy Costumes Through the Years](#)
2. [JSP Records to Release a 5-CD set, Judy Garland: The Garland Variations](#)
3. [Wizard of Oz 75th Anniversary Companion Book](#)
4. [Interview with John H. Haley - Audio Restorer for the CD set "Judy Garland: Swan Songs, First Flights"](#)
5. [Judy Garland: Swan Songs, First Flights to be released in late 2014](#)

Top 25 countries (as shown in the map below) per number of visits:

1. United States
2. United Kingdom
3. Canada
4. Australia
5. Germany
6. France
7. Brazil
8. Japan
9. Spain
10. Netherlands
11. Austria
12. Italy
13. Republic of Korea
14. Ireland
15. Poland
16. Switzerland
17. Turkey
18. Mexico
19. Argentina
20. Denmark
21. Philippines
22. Norway
23. Sweden
24. New Zealand
25. Belgium



Stats - Social Media



As of this writing, [The Judy Room's Facebook Page](#) has garnered over 20,500 "likes." There is also a [Judy Room Facebook Group](#) with a tight knit group of over a thousand members who share photos, information, and engage in lots of fun discussions.

Enjoy over at [The Judy Room's YouTube Channel](#), and be sure to follow [The Judy Room's Twitter account](#) for your Judy news in their famous short and sweet format!



Design by Les Pack

In alphabetical order:

Aaron Pacentine
Bernie Slokov
Bobby Waters
Brian Stamp
Bruce Jasman
D.J. Schaeffer
David Alp
Dewey Mee
Doug Mezzacapo
Doremi Records
First Hand Records
Fred Hough
iCollector.com
Jan Glazier
Jay Scarfone
John H. Haley
JSP Records
Kurt Raymond
Lawrence Schulman
Les Pack
Liza Minnelli
Peter Mac
Randy Henderson
Randy L. Schmidt
Sara Maraffino
Sharon Ray
Stan Heck
Steve & Rick
Turner Classic Movies
Warner Home Video
William Stillman
WordPress

The members of:

The Judy Room's Facebook Page
The Judy Room's Facebook Group

And of course,
JUDY GARLAND

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!

