

YOU MADE ME LOVE YOU (script 7)
by Joe Hanrahan

Two stools on stage. Stage Left and Right.

BAND MUSIC INTRO: YOU MADE ME LOVE YOU

(Jennelle enters, stage right, surveys audience)

JENNELLE: You're just...a girl. In a roomful of strangers.
And you're expected to...perform. To...go out there and shine.
To bring down the house.

But you wonder...Do I look OK?
And you hope...maybe...they like you.

Pressure.

My name is Jennelle.
And I've been here before. On a stage...getting ready to start a show.
Pressure.

It's just one of the ways in which I relate with the subject of our show tonight.

(JENNELLE up)

I'm here to pay tribute to an artist...a star, who blazed across
our world for much too short a stay...a genius...and a courageous woman
of our time...of all time...
Miss Judy Garland.

I love her. I love her movies. I love her music. I love her voice.
She made me love her.

When I was in college, a voice teacher told me...I had a vocal quality
very reminiscent of Judy Garland. And so...

...I vowed to, one day, honor her. In song. And story.

And so I begin...our story. Hers...AND mine.

(Jennelle up, moves to stool stage left)

...I begin her story...at the very moment...when she would begin to become
the Judy Garland we would come to know.

BAND MUSIC: HAPPY BIRTHDAY

It's a small gathering - a birthday party for the King - Clark Gable. Just a few people, but all the top MGM executives are there. And of course, Mr. Gable. Judy sits in a corner. She's fourteen years old. This is a calculated move to bring her to the attention of this town. The cake is cut, the presents are open - and a spotlight hits her.

And she sings...to Mr. Gable. And soon to all of Hollywood...and the world.

MUSIC: Jennelle sings (from stool, face mike) YOU MADE ME LOVE YOU.

(Jennelle is still, or back at, stage left)

BAND MUSIC: IN MY MERRY OLDSMOBILE

JENNELLE: Judy is born in 1922. In a trunk. Her father is a minor league theatre impresario, who takes the family to a variety of towns on the circuit. She loves her father - despite his fondness for young men, which sometimes prompts the family's moves. But her mother - her mother is the worst, absolute worst kind of stage mother.

(Jennelle moves stage right)

It's hard for a girl to grow up without the full support a mother can give. My mother on the other hand always wanted the very best for me. She's also battled severe depression from the time I was I small. I've witnessed the ups and downs throughout my life. Regardless of her own struggles, She loves me, and loved when I got involved in Music and theatre, and is my biggest fan. When you are little you don't know how you can help, but if you're lucky enough, at some point in your life, you can lose yourself. Maybe in a song, or on a stage.'

(Jennelle moves left)

That's how Judy survives. She's one of three performing sisters - The Gumm Sisters. The youngest, she was born as Frances Gumm, but she's known as "Baby." But even being the little one, she is the star. She becomes "Judy"...perhaps from a Hoagy Carmichael song. And maybe's it's Georgie Jessel who suggests "Garland." But no one gave her that voice. And no one taught her what to do on a stage. That voice. Even at 12 years old Judy sings like a woman. A woman whose heart had been hurt.

MUSIC: Jennelle sings I'M ALWAYS CHASING RAINBOWS

(Jennelle stage left)

BAND MUSIC: HOORAY FOR HOLLYWOOD

JENNELLE: Judy's mother gets her to Hollywood. And she signs with Metro-Goldwyn-Mayer. She's thirteen years old.

But the studio doesn't know what to do with her. They treat her like a child, of course, and they will continue to do that, even as she grows. They constantly criticize her looks and her weight. Louie B. Mayer calls her "My little hunchback." That doesn't stop the occasional propositions, and even abuse that come from some of the old hands at the studio.

And just in case she doesn't feel insecure enough, while she's attending studio classes in acting and everything that goes along with it, her classmates include Ava Gardner, Lana Turner and Elizabeth Taylor.

(Jennelle moves right)

Every actress faces the same insecurities. Am I pretty enough? Am I thin enough? Am I talented enough? You deal with all of that. Even before you read a script. Even before you rehearse a song.

(Jennelle moves left)

And right now, at the start of her career, even Judy Garland is dealing with those questions. Am I at all attractive? Am I talented enough?

The studio just knew her from her audition. She hadn't done anything else yet. She auditioned for MGM...with this song.

MUSIC: Jennelle sings ZING! WENT THE STRINGS OF MY HEART.

(Jennelle moves left)

BAND MUSIC: SOMEDAY MY PRINCE WILL COME

JENNELLE: All of Hollywood is stunned. They had called it "Walt's folly." But the first full length cartoon - Disney's SNOW WHITE AND THE SEVEN DWARVES - is a massive blockbuster hit.

It's tapped into a new family market for movies. And MGM is eager to follow.

Hollywood had filmed L. Frank Baum's THE WIZARD OF OZ several times, during the silent era. But this was to be the big one, and MGM is going to pull out all the stops to make it a hit. It isn't easy. The production is trouble from start to finish.

They fight over the script, and the songs. They change directors several times. Victor Fleming, the director of the film, leaves before it's done to go and direct GONE WITH THE WIND. Margaret Hamilton, playing The Wicked Witch, caught on fire on the set. Buddy Ebsen was originally supposed to play The Tin Man, but he almost died from the silver paint makeup they used on him. And then there were all those Munchkins.

And who's going to play Dorothy? Not Judy. She still has too much baby fat on her. They starve her, give her pills. Get her out swimming and hiking and playing tennis every day.

They consider Shirley Temple for the role.

Finally, they settle on Judy. But even after the film is finished, there is controversy.

That rainbow song! We can't have a Metro star singing in a barnyard! With pigs and chickens!

The song was almost cut. But Louie B. Mayer stepped in. And the song stayed.

MUSIC: Jennelle sings SOMEWHERE OVER THE RAINBOW

JENNELLE: Soon after that movie, Judy gets caught up in something. So do a lot of other people. World War II.

BAND MUSIC: OVER THERE

Judy is one of the first to volunteer to entertain the troops. Despite some health problems starting to surface, Judy doesn't let that keep her down. She keeps going back on tour to sing for the boys. She's a regular on radio shows like GI Journal and Mail Call. And she sold a lot of war bonds.

(Jennelle moves right)

JENNELLE: I got caught up in something, too. I was keeping my eyes open for some work when I answered an audition for a show seeking "1940's celebrities" for a USO variety show. I auditioned for Judy Garland, got the part, and sang "Somewhere Over The Rainbow."

I started learning about USO Camp shows, and twelve years later, I continue to work in this deeply rewarding, fascinating field. Honoring this vital time of our history. And its people. I've had the great privilege of meeting many folks from the Greatest Generation, all those ordinary people who did extraordinary things.

At these events, I sing songs from the era, and I'm now producing my own USO shows. And on one of those weekends, I met a particular man - a man who was very involved in these reenactments, and who happened to look very handsome in his vintage uniform. We'll meet him again in a bit.

(Jennelle moves stage left)

JENNELLE: During the war, Judy is a regular performer at The Hollywood Canteen - "the best nightclub in the world" during the War years. And, you might know, that in 1942 she comes to sing for the troops right here at Jefferson Barracks.

To commemorate that time and its music, this is one of Judy's classic duets, the title song from the movie she made with Gene Kelly. And to sing it with me, please welcome my good friend Jeffrey Wright to the stage.

MUSIC: Jennelle and Jeff sing FOR ME AND MY GAL

(Jennelle stage left)

BAND MUSIC: EMBRACEABLE YOU

JENNELLE: Judy is growing up. Men have always noticed her, and now she's starting to notice them.

But like a lot of things in her life, with studios and newspapers watching her every move, she makes some false moves - deep infatuations, some reckless affairs. She loves Mickey Rooney, she does six movies with him, but they're just good friends.

Her father has passed, she misses him terribly, and maybe that's why she takes up with older men, and married men.

Her first love is Artie Shaw, the big band leader. She's 15, he's about 30. She was mad about him, but he treated her like a kid sister. At 19, she gets married, too quickly, to the composer David Rose, but that doesn't last. Johnny Mercer, the great songwriter, loves her and writes songs for her. And then came the married men - Tyrone Power, so handsome; Joe Mankiewicz, so smart; and even Orson Welles. These affairs do not help her relationship with MGM.

(Jennelle moves stage right)

JENNELLE: Now Judy, as a young girl, bright, beautiful and roaming through the very seductive world of show business, was certainly vulnerable to one of those fake, foolish, frantic first loves. I think a few of us might remember falling for something like that. When you felt so lucky to feel like you were being loved. So...in some kind of cloud that you never noticed someone was controlling your very life.

I call my mine - THE EX. He was a living nightmare. I gave everything I had. I stopped performing, and I became a virtual slave in the house of a man who I too late realized was a compulsive liar, and a frightening control freak. By the time I finally got of there, by the time I escaped, I didn't even recognize myself. I hated what I'd become, and what I'd allowed him to do to me.

But after I got out of there, I got back on stage and theatre saved my life. I played Sally Bowles in CABARET. (Remember Judy's daughter in the movie?) That show restored my sanity, my will to live, and my desire to perform.

And there was a different man on the scene about that time. I'd met him before, and remembered how handsome he looked in that vintage uniform. Sol invited him to come see the show. He drove seven hours to get there, and he saw three nights in a row. Now, he's my husband, Kevin.

(Jennelle moves stage left)

JENNELLE: Judy has a big, big need to be loved. She's willing to do whatever it might take to get that love. Even at the expense of her career. All for the one man she's looking for. I'd like to dedicate this song to my man.

MUSIC: Jennelle sings EMBRACEABLE YOU

JENNELLE: Judy's film career is rolling. They try to glamour her up for PRESENTING LILY MARS, but then she turns back into the girl next door, with MEET ME IN ST. LOUIS. She marries the director - Vincente Minelli - old enough to be her father, and like her own father, a man who preferred the company of other men. They stayed married for six years and made three films together. Judy's daughter Liza comes from that union. MEET ME IIN ST LOUIS is a huge hit...a love letter to our city, and a huge bouquet for the 1904 St. Louis World's Fair.

MUSIC: Jennelle sings THE TROLLEY SONG

JENNELLE: More movie success follows. Audiences are still wanting the Judy they've always known and the studio gives her to them in THE HARVEY GIRLS. You'd find the Harvey girls at

Harvey House train station restaurants all over the country. And Judy represented the epitome of their great American qualities.

MUSIC: Jennelle sings ATCHISON, TOPEKA and THE SANTA FE

JENNELLE: But the pressure to stay on top in Hollywood is tremendous. And Judy starts to succumb to the pressures. She's drinking. She continues taking the pills they gave her - a variety of them. And, of course, there's always the complications with the men in her life. Fred Astaire helps her through EASTER PARADE. And Gene Kelly gets her through SUMMER STOCK.

Then there's the constant battles with the studios and the plans they sometimes force on her. She's fired from films - BARKLEYS OF BROADWAY, ROYAL WEDDING and ANNIE GET YOUR GUN. It leads to more self-destructive behavior, even suicide attempts.

BAND MUSIC: THE MAN WHO GOT AWAY

JENNELLE: As the country moves into the post-war 50's, her career is at a low point. But there's always a comeback in store for Judy. Bing Crosby helps get her started again, featuring her on his Kraft Music Hall radio show.

She goes back on the live stage, touring to rave reviews in London at The Palladium and in New York at The Palace.

She marries again at the time, to Sid Luft, who gives her a daughter and a son, and a bit of stability. (He would later take - a large part of her bank account.)

And then it happens - the type of part she was looking for, and the type of part she was ready for. The remake of A STAR IS BORN.

The film is an overwhelming success, and Judy is nominated for an Academy Award for Best Actress. Rightfully so - that movie has been called "the greatest one-woman show of all time." But, somehow, she loses the Oscar to Grace Kelly for THE COUNTRY GIRL. Groucho Marx called it "the greatest robbery since Brinks." But they can't take away what she did - and what she sang - in that movie.

MUSIC: Jennelle sings THE MAN WHO GOT AWAY.

JENNELLE: Judy was called The Last Great Vaudeville Star, because of the wide variety of show biz genres she embraces, excelling in every one.

She heads back to the stage to make some money. And does she make some money - in Las Vegas, she's paid \$55,000 a week, the most any Vegas performer had ever received at the time. (That 55 thousand is 1950's money - it'd be about \$600,000 a week today.)

In concert, she knocks 'em out all over the country. Record runs in San Francisco and Chicago, and she plays 18 weeks at The Palace in New York City.

That puts the wind in her sails to go back to movies. And Judy delivers some of her finest dramatic work. She's nominated for an Academy Award for Best Supporting Actress for her work as a holocaust survivor in JUDGMENT AT NUREMBERG.

She even does the voice of Mewsette, a sexy French cat, in the animated film, GAY PURR-EE.

(Jennelle moves right)

JENNELLE: When you're trying to make your way in show biz, you have to hit a lot of genres.

Even if you're just an actor, to get a decent amount of work, you have to do drama, and comedy. Maybe you do musicals. I do, and I love doing them.

And, under my stage name Dixie Denier, I host and perform in burlesque shows, and I sing at my USO shows.

Now, one of my new passions is producing - I produce both USO and burlesque shows. And I've learned that's one of the very hardest things to do, creating a show and being the driving force behind it's happening. It takes everything. But that's what it takes to take control of your career.

And that's what Judy was trying to do with her life and career.

(Jennelle moves left)

BAND MUSIC: COME RAIN OR COME SHINE

JENNELLE: In the midst of her movies, and the usual turmoil that dotted her days, Judy makes another live appearance - a truly historic concert at Carnegie Hall. Two hours and forty five minutes of Judy, alone, on stage,

When she was a teenager, Al Jolson said she was the greatest female singer he'd ever heard, but, he added, she was nothing compared to what she would become one day.

That day, that night, came at Carnegie Hall. Critics said, to call it perfect was accurate, but insufficient. It was magic.

MUSIC: Jennelle sings COME RAIN OR COME SHINE

JENNELLE: Judy gets one more shot at big entertainment payday - The Judy Garland Show, a one-hour variety show on CBS. She's paid an enormous sum for doing it, but she needs the money - because of sometimes crooked managers, sometimes crooked husbands.

She does marry again during this time - Mark Herron, an actor. They separate after five months.

And then she marries Mickey Dean, a younger piano player she meets in a New York disco.

(pause)

He's with her when she dies in London. 1969, at the age of 47, of an accidental overdose.

Much, much too young. With much, too much publicity and emphasis on her troubled life.

An exploited child star...an entertainer trying to stay at the top of show business.

Such expectations. Such pressure.

MUSIC: Jennelle sings SMILE

(Jennelle moves right)

JENNELLE: I love Judy. She made me love her.

An incredible talent. Singer, dancer, actor.

And what a singer. A style that could move with ease from tearful to joyful - breaking your heart with each one. James Mason, her co-star in A STAR IS BORN, said of her singing "She could wring tears out of hearts of rock."

She never wanted to be thought of as a tragic figure. She was a warm and funny woman, who continued to work and strive to always be better than she ever was; a woman who always positioned her gaze over the rainbow. Where skies are blue, and dreams you dare to dream really do come true. Ray Bolger, her scarecrow, said when Judy left us, "She just wore out"

I love Judy, and for my final salute to her, and to recreate another of her famous duets, I'd like to bring my friend _____ to the stage for a tribute to the time Judy sang with her friend, Barbra Streisand.

MUSIC: Jennelle (and guest) HAPPY DAYS/GET HAPPY

Blackout

BAND MUSIC: GET HAPPY

Bows from Jennelle, Guests, acknowledging The Band, and final Bows from Jennelle.

