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Judy Garland Big Talent, Big Problems

By JACK RYAN



You always hear about the "new" Judy, suddenly "free" and "happy"; maybe so, but evidence seems to say it's the same old Judy—a wonderful performer who lives with ups and downs

JUDY GARLAND was scheduled to begin a series of quickie personal appearances in New York City at 6:30 one evening last winter.

At 6:45 I was with an entourage awaiting her in a chartered bus outside her hotel. We were told: "She's exhausted. They had to call a doctor for her, but she'll be down soon. Just wait."

The prediction was true. Smiling determinedly, her dark plum eyes bright and merry, Judy stepped aboard the bus about an hour later and began an exhausting tour of movie houses showing Warner Bros.' full-length cartoon, "Gay Purr-ee," which featured her voice.

Did summoning a doctor mean Judy had run herself into health problems again? She once said of her early career at Metro-Goldwyn-Mayer: "It was take a pill for this, take a pill for that—for sleep, to slim down, to pep up." Ultimately, she suffered a nervous breakdown. In 1959 she had a serious liver ailment; a doctor told her she would never work again. Judy virtually willed herself back to health—and another of the famous Garland "come-backs." How was she now?

"I never felt better," Judy said, once the bus was under way. She shrugged off the doctor business and explained that she had made three of these exhausting tours in four days. On her "off" day, she flew to Washington to entertain at a party for President Kennedy.

"All I need—or ever needed—" she replied, "is happiness, and I've got that now."

Happiness has come and gone—and come again—with one of the world's greatest women entertainers. Why was she "up" now—especially with newspapers reporting the bitter recriminations between her and her husband?

With a sweeping gesture, Judy indicated a corps of agents and attendants. "Because I'm working with people I love and who love me. I used to work with people who kept me in a box until they needed me. I'd come out and work when they said so, then go back to my box. Now I'm free."

Some 10 years ago Judy used almost the same words to describe her "first" movie career, one which included the classic, "The Wizard of Oz." Now freedom included the most recent separation from her third husband, Sid Luft, who is generally credited with reviving Judy's failing career in the '50s with spectacularly successful tours of concert halls and night clubs.

THE SEPARATION, of course, was temporary and, as of this writing, the Lufts are together again and hopeful of escaping a past history of big problems and great successes, both professional and personal. When not battling itself, however, the Luft-Garland relationship battled hotels, costumers, tax men, and club owners. A few years ago Freddie Fields took over Judy's management and started her "second" movie career, which is highlighted this year with two United Artists releases, "A Child Is Waiting" and "I Could Go On Singing." And next year Miss Garland will star on her own weekly television show.

Judy begins her new career with a new figure—a svelte 105-110 pounds, quite a trimming achievement for a woman who always has admitted to a weight problem. She claims that Louis B. Mayer once assigned a girl to live with her to make sure she didn't raid the refrigerator. How, at 40, was she slimmer than ever? Was she dieting?

"It's simply that I'm happy," she replied sweetly.

"Nothing more?" I asked incredulously.

"No! I'm just happy!"

For many years Judy Garland has uttered two phrases as if they were a credo: "I'm happy" and "I'm free." She has incanted them with prayerlike fervor after illnesses, career pitfalls, marital reconciliations—or, as the case may be, marital separations. But probably Judy Garland