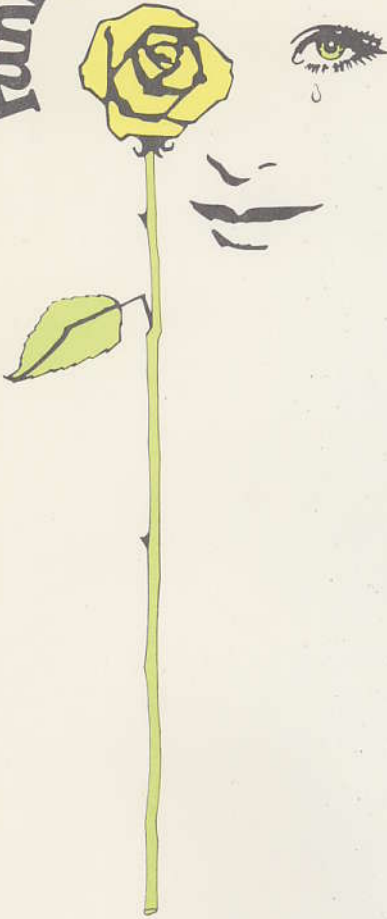


Funny Lady



PRODUCTION NOTES

"Funny Lady" brings Barbara Streisand to the screen as Fanny Brice again in an extension of the "Funny Girl" characterization for which she won the Academy Award as Best Actress in her screen debut. It is that rare instance of a part and a performer seemingly being made for each other, a cinematic fusion of two remarkable women.

James Caan and Omar Sharif, playing Billy Rose and Nick Arnstein, respectively, also star in "Funny Lady," which is a fictionalized account of the romantic and business relationship of Fanny Brice and showman Billy Rose. A Rastar Pictures, Inc. production for Columbia Pictures release, the musical romantic comedy-drama was produced by Ray Stark and directed by Herbert Ross from a screenplay by Jay Presson Allen and Arnold Schulman, based on a story by Schulman. Roddy McDowall, Ben Vereen and Carole Wells co-star in the film.

The immense popularity of "Funny Girl," initially released in 1968 and nominated for an Academy Award as Best Picture of the year, created a demand for more of the Fanny Brice saga. Always aware of the great story potential of the Billy Rose period in Miss Brice's life, producer Stark eventually discussed the project with director Ross, and they commissioned Ms. Allen, an Oscar nominee for "Cabaret," to do the screenplay. When Barbra Streisand read the script, she needed no urging to portray Fanny Brice once more, this time in a particularly fascinating chapter of the entertainer's life.

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Stark describes "Funny Lady" as the study of a woman who found out too late that she was in love with love. The picture, set in the Thirties and Forties, offers all the joy, color and excitement of a rousing musical, as well as a dramatic and poignant story, liberally laced with laughs.

"Funny Lady" takes up several years after "Funny Girl" left off and focuses on Fanny Brice as a famous Ziegfeld star. She has a beautiful daughter, Fran, from her marriage to Nick Arnstein. Though divorced, she still clings to illusions about the dapper and sophisticated Nick. Enter Billy Rose -- brash, unkempt, and filled with theatrical ideas and enthusiasm. They make an unlikely professional combination, the polished performer and the upstart producer, but each has something the other needs. "Funny Lady" is the story of their show business magic and their touching, realistic romance.

Like "Funny Girl," "Funny Lady" boasts a formidable array of talent and, in addition, marks some notable reunions. Stars Streisand and Sharif, producer Stark and director Ross (who that time directed the musical numbers) all worked together previously on "Funny Girl." Ms. Streisand, Stark and Ross collaborated also on "The Owl and the Pussycat," and the actress and Stark paired for the recent smash hit, "The Way We Were."

While the romantic teaming of Barbra Streisand and James Caan is new, the actor, who has become one of the screen's top stars through a variety of roles, has taken Ross' direction before, in the dramatic "T. R. Baskin."

For Sharif, a two-time Oscar nominee, "Funny Lady" was his first made-in-Hollywood film since "Funny Girl," while for Tony Award winner

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Ben Vereen "Funny Lady" represents his first major motion picture appearance.

Also heading the cast are the versatile Roddy McDowall, a Tony and Emmy Award winner, and Carole Wells, a television, musical comedy, and film beauty.

Of particular behind-the-camera interest is that "Funny Lady" was photographed by venerable two-time Oscar winner James Wong Howe, who came out of a five-year retirement for the picture.

The music includes the popular standards of Billy Rose and the original songs by John Kander and Fred Ebb, who won the Tony Award for their score of "Cabaret." The costumes were created by Ray Aghayan and Bob Mackie, who have Emmy Awards and Oscar and Tony nominations among their collection, and the production design is by George Jenkins, whose artistic contributions have graced the legitimate theater as well as the screen.

"Funny Lady" has been a very special project for director Ross and producer Stark because its predecessor, "Funny Girl," was a major event in both their careers. Since the earlier film, Ross has helmed five diverse pictures, earning a reputation as a gifted director. On "Funny Lady," he used not only his directorial talents but also his choreographing skills.

For Stark, "Funny Girl" was a high mark among his many artistic and commercial successes and one of the biggest-grossing films in Columbia Pictures history.

Principal photography began at M-G-M utilizing the studio's unique "theater" soundstage with fly gallery for in-the-theater musical sequences. Elaborately coiffed and costumed showgirls and more than 250 dancers participated in these production numbers, mounted in five different

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theater settings of the Thirties and representing various versions of the show "Crazy Quilt," from horrendous break-in performances to the final polished production.

Then the company relocated at The Burbank Studios for most of the interior scenes, including a re-creation of Fanny Brice doing one of her popular Baby Snooks shows from an authentically appointed 1930s radio studio, and James Caan making his screen singing debut vocalizing "Does the Spearmint Lose Its Flavor On the Bedpost Overnight?" and providing his own musical accompaniment -- on a typewriter. In a rehearsal hall sequence, Caan further demonstrated his musical proclivities by playing the piano, an instrument he studied as a child.

A theater dressing room scene in which Ms. Streisand and Caan toss powder into each other's faces was staged at Burbank and turned into a real surprise for the actress. She was expecting to get only a light dusting in the fray, but Caan, conspiring with director Ross, heaped a powder storm on her instead -- with dramatic and humorous effect. The scene is one of her personal favorites.

When the "Funny Lady" troupe moved outdoors, Ms. Streisand, who earlier in the schedule had been hoisted by wire "up to heaven" in the comedy number "So Long, Honey Lamb," endured more thrills on behalf of the film. Assured that it would mean only a few minutes aloft, she flew out of Santa Monica Airport in a fragile-looking 1937 open-cockpit biplane for the song "Let's Hear It For Me" and was caught in a sky traffic pattern that prevented the craft from landing for 30 windy and bumpy minutes. Another time, she shared the camera with a 2,153-pound buffalo that became startled when Ross yelled "Cut!" and thundered down the street, shaking up everything and everyone else.

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In the Billy Rose's Aquacade sequence, Ms. Streisand, costumed as a clown, took to the water with 25 champion female synchronized swimmers, the largest group of aquatic stars ever to perform ensemble. Performed to the song "Me and My Shadow," the scenes were filmed at night in the Los Angeles Stadium's Olympic-sized pool, and production designer Jenkins devised a unique arrangement of arc lights and huge mirrors and screens for an extraordinary shadow-girl effect, with the images growing as high as 20 feet.

The polo game sequence was photographed at Will Rogers State Park, the humorist's original field. The scene proved especially enjoyable for Sharif, an expert horseman who actually took part in the competition. Of the more than 300 vintage cars in the film, two of the most noteworthy are seen at the polo grounds: Fanny's Rolls Royce, valued at \$85,000, and the vehicle owned by Norma, a Maybach Zeppelin touring car valued at \$250,000.

Other "Funny Lady" scenes were filmed at the Beverly Hills Hotel, Beverly Hills Courthouse, and Malibu Pier. The Pan Pacific Auditorium served as the broadcasting studio exterior, and the ornate interiors of several downtown Los Angeles movie houses doubled as the legitimate theaters in which "Crazy Quilt" was performed. Fanny Brice's home was "played" by a Bel-Air house, decorated for the occasion with \$1,000,000 worth of fine art, and the railroad station in Oakland, California substituted for the Cleveland depot in which Fanny and Billy talk about lost love.

As for the music, the Billy Rose standards in the film are: "More Than You Know," "It's Only A Paper Moon," "Beautiful Face, Have a Heart," "Clap Hands, Here Comes Charley," "I Found a Million Dollar Baby

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In the Five and Ten Cent Store," "Fifty Million Frenchmen Can't Be Wrong," "If You Want the Rainbow, You Must Have the Rain," "Great Day," "Me and My Shadow" and "Does the Spearmint Lose Its Flavor On the Bedpost Overnight?" as well as three Billy Rose collaborations: "Am I Blue" (Harry Akst and Grant Clark), "If I Love Again" (Jay P. Murray and Ben Oakland) and "Oh, I'm An Indian" (Leo Edwards and Blanche Merrill).

In addition, there are five original songs composed by John Kander and Fred Ebb: "Blind Date," "So Long, Honey Lamb," "How Lucky Can You Get," "Let's Hear It For Me," and "Isn't This Better?" They also created a contrapuntal score for "It's Only A Paper Moon."

Among the carefully researched and precisely detailed Ray Aghayan-Bob Mackie costumes for "Funny Lady" are 40 wardrobe changes for Ms. Streisand alone. Each of her outfits required approximately 150 man-hours of tailoring, much of this time spent in the almost extinct art of hand-beading. Her costume for the "Great Day" musical number is perhaps the single most remarkable outfit. Its beading took two and a half weeks, and the sheath was so ingeniously cut that only one seam was needed. Audiences will note the marked color contrast between Fanny Brice's bright-hued theatrical clothes and her subdued personal wardrobe. Onstage, the comedienne presented almost a garish figure, while offstage she dressed elegantly and with perfect taste.

In the area of production design, George Jenkins drew on his early career for many of his "Funny Lady" ideas. When he was just out of school, he worked for the accomplished architect Paul Cret who at one time specialized in Art Deco design, so Jenkins subconsciously absorbed the architectural and decorative atmosphere of the Thirties and Forties. Additionally, Jenkins' broad background in the legitimate theater served

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him well for the picture's many onstage and backstage scenes. Interestingly, while most film versions of theatrical productions take spatial liberties, the "Funny Lady" theater numbers were staged within realistic proscenium dimensions, the better to capture the real feeling of the stage.

For Barbra Streisand, "Funny Lady" brings her film career full circle. It began with her aforementioned Academy Award performance as the younger Fanny Brice in "Funny Girl," and now she has returned to her original screen characterization. In between, she has dazzled filmgoers with starring roles in "Hello, Dolly," "On a Clear Day You Can See Forever," "The Owl and the Pussycat," "What's Up, Doc?" and "The Way We Were," for which she was nominated for another Oscar as Best Actress. But motion pictures are only part of her remarkable story. On Broadway, she triumphed in "I Can Get It For You Wholesale" and "Funny Girl" and then went on to conquer the recording, television, concert and nightclub fields with incredible ease and success. Barbra Streisand is the only performer in show business history to have won awards in all media of entertainment. She is a two-time winner of the Georgie, presented for excellence in live performances, as well as the winner of a Grammy for her first record album. She won a special Tony as "Star of the Decade" for her Broadway performances and an Emmy for her first TV special, "My Name is Barbra." She also holds the record for the largest attendance at a single performance for her 1967 Central Park concert when she sang before 135,000 people. The star of "Funny Lady" obviously is a very talented lady.

James Caan, one of the most popular and effective young actors in films today, invests the role of showman Billy Rose with his own innate

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qualities of humor, extraordinary energy and resilience. And with the part he chalks up yet another different type of characterization in his already diverse career. During his early professional days, Caan appeared on Broadway in "Blood, Sweat and Stanley Poole" and soon branched into television appearances on "The Untouchables," "Route 66" and "Naked City." His first feature film was "Lady In a Cage," followed by "Eldorado," "Glory Guys" and "Games," in which he had his first important character role as the surprise villain. Caan's budding stardom was confirmed in his first film for director Francis Ford Coppola, "Rain People." Next, came starring parts in "Rabbit, Run," "T. R. Baskin" and the title role of the TV motion picture, "Brian's Song." Then, his coveted role of Sonny Corleone in Coppola's "The Godfather" brought Caan an Academy Award nomination for Best Supporting Actor. More recently, he starred in the off-beat comedy "Slither" and three other films, "Freebie and the Bean," "Cinderella Liberty" and "The Gambler."

Omar Sharif, the gifted actor with the looks of the classic matinee idol, created the role of Nick Arnstein in "Funny Girl" and reprises it with a cameo role in "Funny Lady." Egyptian-born, he began acting in his native country, appearing in 26 motion pictures. He went on to star in a number of French-Egyptian productions and was introduced to worldwide audiences in 1962 by David Lean with "Lawrence of Arabia." For that role, Sharif was nominated for an Academy Award as Best Supporting Actor. Later, he was nominated again for an Oscar, this time as Best Actor, in Lean's "Doctor Zhivago," and he won Golden Globe Awards for his outstanding performances in both films.

His other picture credits are a study in versatility. To mention a few, "Behold a Pale Horse," "The Yellow Rolls Royce," "Genghis Khan,"

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"The Night of the Generals" and "Mackenna's Gold." He starred in the first theatrical film to be done in Afghanistan, John Frankenheimer's "The Horsemen," and, just prior to "Funny Lady," completed two films: "The Tamarind Seed," co-starred with Julie Andrews, and "Juggernaut." As well as being a top-flight actor, Sharif is a bridge expert who has participated in the 1964 and 1968 Olympic tournaments.

Roddy McDowall, cast as Fanny's confidant Bobby in "Funny Lady," made his film debut in his native England at eight and came to Hollywood in 1941 for a bevy of pictures, among them "How Green Was My Valley," "My Friend Flicka," "Lassie Come Home," and "The White Cliffs of Dover." His stage work includes "No Time for Sergeants," "Compulsion" and Anouilh's "The Fighting Cock" (for which he received the Tony Award) on Broadway and "Julius Caesar" at the American Shakespeare Festival. Television shows ranging from "Suspense" to "Playhouse 90" have benefitted from McDowall's talents, and he won an Emmy Award for his video portrayal of Alexander Hamilton's son in "Our American Heritage." Most recently, he appeared in "The Poseidon Adventure" and previously had roles in "Planet of the Apes" and four of its sequels, and now is starred on the "Planet of the Apes" television series.

Ben Vereen took a leave-of-absence from the Broadway show, "Pippin," for which he won a Tony Award as Best Actor in a Musical, to make his first major motion-picture appearance, playing entertainer Bert Robbins in "Funny Lady." Before "Pippin," Vereen had been nominated for the Tony as Best Supporting Actor in the Broadway production of "Jesus Christ, Superstar." An electrifying performer, he graced the Los Angeles production of "Hair" and in San Francisco played a leading role in "No Place to be Somebody." He performed in "The Gershwin Years" at Lincoln Center and has appeared in two films, "Sweet Charity" and "Gasss."

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"Diana Ross and the Supremes," and was Emmy-nominated for "The Sonny and Cher Comedy Hour." Both designers have been co-nominated for several other Emmy Awards.

The song-writing team of John Kander and Fred Ebb had one of their biggest successes with "Cabaret," for which they won the Tony Award for Best Score of a Broadway Musical. As a team, they won an Emmy Award for their special material in "Liza With a Z" and an Academy Award for a short subject, "Norman Rockwell's World...An American Dream." They were Tony-nominated for Broadway's "The Happy Time" and "Zorba." Additionally, Ebb won a producer's Emmy for "Liza With a Z." Several years ago, they collaborated on "Flora, the Red Menace," which introduced Liza Minnelli to Broadway and for which she won a Tony.

Production designer George Jenkins has divided his illustrious career between Broadway and the screen. Among the many plays for which he has designed are "I Remember Mama," "Lost in the Stars," "The Bad Seed," "Two For the Seesaw" and "The Miracle Worker." Some of his film assignments: "The Best Years of Our Lives," "Up the Down Staircase," "Klute," "The Paper Chase" and more recently Alan Pakula's "The Parallax View" and Arthur Penn's "Point of View."

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