The Jefferson Performing Arts Society

Presents

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Table of Contents

Teacher’s Notes........................................................................................................3
Standards and Benchmarks......................................................................................6
Background..............................................................................................................7
Funny Girl: the Ratios of FACE, PART 1 .........................................................66
Funny Girl: the Ratios of FACE, PART 2 .........................................................102
Additional Resources............................................................................................108
The greatest star, the ultimate people person…. the story of beloved comedienne Fanny Brice begins with her irrepressible youth in New York’s Lower East Side, where the stage-struck teenager clowns her way through burlesque and vaudeville, with dreams of making it big. Despite the discouragement of her friends and neighbors, who tell her that she isn’t pretty enough for the stage, she holds on to her conviction that she is “…the Greatest Star” and works diligently to make this dream come true.

After meeting Nick Arnstein, a handsome and charismatic gambling man with a gentle side, Fanny immediately falls in love. And with her big break in the Ziegfeld Follies on the horizon, the stardom she has always longed for is within her grasp. Her only problem… the elusive Nick Arnstein, ignorant of her affection, is always leaving town on some “business” venture. A triumphant
story of starry success and a bittersweet story of love, Jule Styne and Bob Merrill’s Funny Girl is a musical theatre classic which celebrates the exuberant and elegant flavor of Broadway in the 1910s and 20s and the comic genius of Fanny Brice. Featuring such beloved songs as “People”, “Don’t Rain on My Parade”, and “Sadie, Sadie.”

The Lessons in this Companion will give students opportunities to reflect on sections from the script of Funny Girl as well as events within their own lives. The real-life Fanny Brice did not conform to the prevailing notion of feminine beauty. Instead, she tenaciously held on to her conviction that being different was not only ok, it was what would make her a star. In Funny Girl: the Ratios of FACE, PART 1 students will explore a section of the JPAS production of Funny Girl that highlights the real-life Fanny Brice’s beliefs about appearance and individuality. They will use this exploration to consider their own unique appearance and individuality. To deepen this exploration, they will learn about symmetry and use their understanding of polygons and quadrant graphing to make a symmetrically balanced composition—a self-portrait. They will consider the self-portrait they create and their own personal traits, something that makes them “beautiful,” and, emulating the writers of the script for Funny Girl, develop a metaphor to describe this personal characteristic or trait. In Funny Girl: the Ratios of FACE, PART 2 students will build on concepts they developed in PART 1 by further reflecting on their own gifts. This lesson will review a segment from Fanny Brice’s autobiography and compare it to the text of the script for Funny Girl. Fanny Brice had focus, on her unique abilities and where they were going to take her. In this lesson, students will continue to reflect on a quote and a song from the play that illustrate both
Fanny Brice’s belief in herself and where those gifts were going to take her. Students will have the opportunity to further reflect on their own gifts and the steps they will need to take to be successful in the future.

“Hey Mr. Ryan. Look—suppose all you ever had for breakfast was onion rolls. All of a sudden one morning, in walks a bagel. You’d say, ‘Ugh! What’s that?!’ Until you tried it. That’s my trouble. I’m a bagel on a plate full of onion rolls.”
Louisiana Educational Content Standards and Benchmarks

The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. Academic concepts are strengthened when learning integrates academic subjects like English language arts with arts. A system of Grade Level Expectations and Standards and Benchmarks is replacing the Common Core standards used since 2010 to measure student achievement. Here is some background information on Louisiana Common Core:

LOUISIANA STATE STANDARDS
In March, 2016 The Louisiana Board of Elementary and Secondary Education (BESE) approved the Louisiana State Student Standards in English language arts and mathematics. This action by BESE replaces the Common Core State Standards with unique state standards developed through a collaborative statewide process which included extensive public input and the work of Louisiana educator-led committees. Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. Please visit these sites for more information:

http://bese.louisiana.gov/documents-resources/newsroom/2016/03/04/bese-approves-louisiana-student-standards-adopts-2016-17-education-funding-formula

http://www.louisianabelieves.com/academics/louisiana-student-standards-review

All Louisiana State Standards were retrieved from:

https://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/k-12-ela-standards.pdf?sfvrsn=34
Background
One of America’s great clowns, Fanny Brice built her career on a Yiddish accent and a flair for zany parody.

In an era when ethnic comedy was the norm, she delighted audiences for more than forty years and won a following in almost every branch of American show business. During the fourth decade of her professional life, she became precocious radio brat “Baby Snooks,” and that is the role for which she is most often remembered. Yet “Snooks” was only one of Brice’s many inimitable characters and radio, the last of the entertainment forms in which her comic genius found expression. Before focusing exclusively on “the airwaves,” she appeared in burlesque and vaudeville, drama, film, and musical revues (including nine Ziegfeld Follies between 1910 and 1936). Brooks Atkinson, longtime drama critic of the *New York Times*, called Brice “a burlesque comic of the rarest vintage” and acknowledged her achievement in comedy, a field men had previously dominated.
Born Fania Borach on October 29, 1891, Brice was the child of Jewish immigrants who had settled on New York’s Lower East Side, like so many successful entertainers of her generation. Her mother, Rose Stern, left a small village near Budapest to come to America in 1877. Charles Borach, her father, set off from Alsace during the late 1870s or early 1880s. When they met in Manhattan, Rose was working at a sewing machine in a fur factory and Charles was a bartender in a Bowery saloon. They married in 1886, moved to Second Avenue, and produced four children in the next seven years: Philip (“Phil,” born in 1887), Carolyn (“Carrie,” born in 1889), Fania (“Fanny,” born in 1891), and Louis (“Lew,” born in 1893). At the time of Fanny’s birth, they were living on Forsyth Street. By 1895, they had left the Lower East Side’s congestion and crime for Newark, New Jersey.

The Borachs bought a saloon that Charles Borach turned over to his wife’s efficient management and gambled away the money she worked so hard to earn. Tiring of the unequal partnership, she left her indolent husband and took her children to Brooklyn (c. 1902). Charles Borach followed them to New York and drifted into a series of odd jobs. When he died in 1912, he had lost virtually all contact with his family. Brice, who accepted the estrangement from her father as irrevocable, would mirror her mother’s experience. Like Rose Stern, she would marry unwisely and unhappily. She, too, would be a working mother, a single parent, whose relentless drive assuredly came from necessity as well as ambition.

A chronic truant who ended her formal education sometime during or after the eighth grade, Brice yearned for a career in show business. Encouraged by her success in neighborhood amateur night contests, beginning with a victory at Keeney’s Theatre on Brooklyn’s Fulton Street in 1906, she was determined to become a professional performer. While working at a Manhattan nickelodeon, she learned that musical comedy star George M. Cohan was holding auditions for *The Talk of New York*, the first of three shows he had written for the 1907–1908 season. Elated when she won a place in the chorus, the inexperienced Brice was fired before the musical’s December 1907 opening. Desperate for training, she paid thirty-five dollars to enroll in what she thought was an acting school and found herself touring in a ragtag production of the popular melodrama *The Royal Slave*. When the company went bankrupt in Pennsylvania, Brice refused to abandon her dream. With characteristic determination she turned to burlesque, the least selective branch of the entertainment business, and spent three formative years on the Eastern Burlesque Circuit (also known as the Eastern, or Columbia, Wheel).

Performing in *The Transatlantic Burlesquers* (1907–1908) as chorus girl Fannie Borach, she joined the cast of *The Girls from Happyland* for the 1908–1909 season. Although the show was poorly received, it was a landmark in her career because it
marked her first appearance as Fanny Brice, the name she used for the rest of her life. She explained in a 1946 interview that she was tired of being called “Borax” and “Boreache” and chose Brice, the surname of a family friend, to prevent further teasing. She was also, undoubtedly, trying to seem less ethnic, less foreign, and less Jewish, thereby broadening her appeal. In 1908, she did not know that she would shortly find fame as an entertainer by exploiting her Jewishness and caricaturing her ethnicity.

In Max Spiegel’s *The College Girls* the following season, she had her first sizable role. Cast as Josie McFadden, she won praise for the specialty number she performed in the show’s second act, particularly her rendition of “Sadie Salome, Go Home.” It was, in her words, “a Jewish comedy song” by Irving Berlin, who must have known it would suit the lanky teenager with the big nose and wide mouth when he suggested it. An outrageous spoof of Salome dancing, a phenomenon once described as “the phoniest craze to hit show business,” the song was the first Brice performed with a Yiddish accent. In so doing, she was giving American audiences what they wanted. Ethnic comedy was still very much in vogue in the early years of the twentieth century, and minority groups were parodied by the popular arts. Racial and ethnic stereotypes appeared in serious dramatic fare and cavorted in burlesque and vaudeville. Although allegedly unable to speak Yiddish, she could join the many non-Jews who succeeded as “Jew comics” by adopting the externals required for “Hebrew impersonation.” Just as Al Jolson could put on his makeup and perform in blackface, Brice could assume the accent and the mannerisms for Yiddish dialect comedy. With Sadie, she created the first of her many memorable characters and found the performance style that became her signature, a style based on deft parody, broad physical humor, and an accent used brilliantly for comic effect.

She also attracted the attention of producer Florenz Ziegfeld, Jr., who hired her for his *Follies of 1910*. When he did, he was certainly not adding another lovely showgirl to his stable. Although far from unattractive by today’s standards, the tall, slender, Semitic-looking Brice did not conform to the prevailing notion of feminine beauty. She did not have the requisite rosebud mouth, pert upturned nose, or halo of blond curls, and Ziegfeld’s chorus of “long-stemmed American beauties” only exaggerated her difference from the norm. Yet, paradoxically, Ziegfeld provided the setting that displayed her comic talents to best advantage. If she could not be the prettiest girl on the stage, she would be the funniest. She was literally built for comedy.

Disappointed by her small part in the *Follies of 1910*, Brice added a rousing ragtime song, “Lovie Joe,” which quickly became one of the show’s big hits. Handicapped by poor material, however, she was far less successful in the *Follies of 1911*. When Ziegfeld failed to renew her contract at the end of the season, she signed with the rival Shubert organization and did not perform under the Ziegfeld banner again until 1916. During the
intervening four years, she took part in seven musical revues, three of them in London, and had vaudeville bookings in over thirty cities. Yet, much of this work was undistinguished. She did not win critical acclaim as a Jewish maid in two Shubert productions, The Whirl of Society in 1912 and The Honeymoon Express in 1913. It was not until she hired songwriter Blanche Merrill that she developed into the “character comedienne” she had promised to be with “Sadie Salome.” They began collaborating in 1915, and Merrill, who specialized in writing for women, created material that suited her. With such songs as “Becky’s Back in the Ballet” and “The Yiddish Bride,” she soared to stardom in The Ziegfeld Follies of 1916 and 1917.

In spite of her Follies success, Brice wanted to develop her talents as a dramatic actor. The vehicle she unfortunately chose in 1918 was Why Worry?, a theatrical hodgepodge in which she floundered as waitress Dora Harris. Even the last-minute addition of two wonderful Merrill songs (“I’m an Indian” and “I’m a Vamp”) could not salvage Brice’s performance. She would be similarly disappointed in 1926 when she thought David Belasco’s production of the banal Fanny would establish her reputation as a serious actor and, instead, saw her efforts dismissed by the critics who referred to the show irreverently as “What Brice Glory?” and “Fanny’s Worst Play.”

Why Worry? closed in September, and on October 18 Brice finally married the man she loved after a six-year relationship. She had met handsome and sophisticated Jules Wilford “Nick” Arnstein in 1912 after a performance of The Whirl of Society in Baltimore and said she fell in love with him as soon as she saw his seven toothbrushes and monogrammed silk pajamas in the bathroom of his hotel suite. Contrary to her glowing perception of him, the Norwegian-born Arnstein was a con man and a criminal who operated under a number of aliases and failed at everything he attempted, including the wiretapping that sent him to Sing Sing in 1915 and the bond theft that led him to Leavenworth in 1924. Oblivious to his character flaws, she was also undeterred by the discovery that he was already married. (Brice herself had impulsively married barber Frank White in 1910 while touring with The College Girls, but never lived with him and obtained a divorce in 1913.)

After Arnstein’s divorce in 1918, he and Brice married. They had two children, Frances (b. 1919) and William (b. 1921), but life was far from idyllic. In 1920, “Nicky” was accused of orchestrating a Wall Street bond robbery. He fled New York but surrendered to the authorities two months after he disappeared. Convinced of his innocence, Brice financed his trial and lengthy appeal, endured the attendant notoriety, and remained loyal to him during his incarceration. They finally divorced in 1927, after his release from Leavenworth, on account of his flagrant infidelity. Years later, Brice admitted that she was shocked he did nothing to stop the proceedings or to contest the decree
awarding her sole custody of their two children. He disappeared from their lives more abruptly than Charles Borach had vanished from Brice’s.

From 1918 to 1927, Brice worked hard and steadily on the stage. (She performed into the seventh month of both her pregnancies, returning to rehearsals soon after the birth of each child.) She appeared in three more editions of the Ziegfeld Follies (1920, 1921, and 1923), four other Ziegfeld shows (two Nine O’Clock Revues and two Midnight Frolics), and two non-Ziegfeld productions (Irving Berlin’s Music Box Revue in 1924 and the Hollywood Music Box Revue in 1927). She made several records, produced Is Zat So? and The Brown Derby, and filled the remaining time with lucrative vaudeville engagements. She refined her craft as a comic artist, describing herself as “a cartoonist working in the flesh,” and caused a sensation in The Ziegfeld Follies of 1921 with an uncharacteristically serious selection, “My Man,” designed to capitalize on her tumultuous relationship with Arnstein. Instead of the animated parody she typically offered, she stood almost motionless, sang without a funny accent, and created the illusion that she was sharing her own painful experience. The moving song always produced a powerful emotional effect on audiences who clamored for it.

Brice had some of her best comic material in the Follies of 1921, including spoofs of Ethel Barrymore in Camille and the memorable song “Second Hand Rose.” Yet dissatisfied with being “just a comic,” Brice still sought acceptance as a serious actor in a starring vehicle. In 1923, tired of being a sight gag, she decided to have cosmetic surgery on her nose. Algonquin wit Dorothy Parker quipped that Brice had “cut off her nose to spite her race,” and there was probably far more truth to that acerbic statement than Brice ever acknowledged. However legitimate her dramatic aspirations, she was motivated in part by her wish to escape from the ethnicity of her comedy. She seems to have decided that her Yiddish-accented routines had become too limiting, particularly in the xenophobic and racist climate of the 1920s when prejudice against ethnic groups was very real. She had escaped from Borach fifteen years earlier; at thirty-two, thanks to medical advances made during World War I, Protestant prettiness might actually be attainable.

Disappointed both with the results of the surgical procedure and the response to her attempts at more serious material, Brice accepted the inevitable and returned to comedy. Determined to find a starring vehicle that would catapult her into the nation’s consciousness, she turned to film. Even with her new nose, she did not have the kind of face Hollywood loved. She did not conform to its beauty standards any more than she had met Ziegfeld’s exacting requirements for his legions of lovely Follies girls. But she could sing and since Al Jolson’s 1927 triumph in The Jazz Singer, Hollywood needed voices. Promoted by Warner Brothers as a “female Jolson,” Brice became the first woman to star in a sound motion picture. Much to her dismay, she did not duplicate
Jolson’s success. Her film, unimaginatively titled *My Man* and now lost, was a box-office disaster. Audiences across America simply could not relate to her Yiddish accent and comic mannerisms. Although she would make six movies in all (including *Be Yourself*, 1930; *The Great Ziegfeld*, 1936; *Everybody Sing*, 1938; and *Ziegfeld Follies*, 1946), film stardom eluded her and she claimed she never felt comfortable in front of the camera.

The year 1929 brought another critical failure in the musical *Fioretta* and in another marriage. Songwriter and aspiring impresario Billy Rose became her third husband in a civil ceremony on February 8 at Manhattan’s City Hall. Brice’s friends considered the union a mismatch, and her children compared the short, stocky Rose unfavorably to their handsome father. Nevertheless, the thirty-seven-year-old Brice seemed happy about the marriage. “I was never bored with Billy,” she later reminisced. They shared a passionate commitment to show business, and she spent the next two years performing in the musical revues her husband created to showcase her talent, *Sweet and Low* (1930) and *Crazy Quilt* (1931). She also began a successful series of radio broadcasts and achieved her greatest stage triumphs in the *Ziegfeld Follies of 1934* and 1936.

In these posthumous editions of the *Follies* produced by the Shuberts, Brice created some of her most brilliant comic characters. From “Soul Saving Sadie” (a spoof on evangelist Aimee Semple McPherson) to “Countess Dubinsky” (an outrageous parody of stripteasing and fan dancing) and “Modernistic Moe” (an antic burlesque of modern dancer Martha Graham), Brice had never been funnier. With her humorous accent, mobile face, and wonderfully expressive body, in Billy Rose’s words, “she stood out like a bagel in a loaf of white bread.” Her amusing sketches included two in which she appeared as terrible toddler “Baby Snooks” and delighted audiences with her thoroughly believable impersonation, complete with hair ribbon, starched pinafore, ankle socks, and Mary Janes.

“Snooks” would lead Brice to the radio stardom she desired. In 1937, with her marriage to Billy Rose disintegrating, she moved to California. They were divorced on October 27, 1938. Beginning in November, she launched a new career on radio with a popular weekly program broadcast across the country. Instead of her gallery of comic creations, she played only “Baby Snooks,” the one character who did not require an accent of any kind. With antisemitism rampant in the United States and Europe, even Brice, admittedly uninformed about world events, must have realized that a Yiddish accent was probably not the best way to win a national following. “Schnooks,” as she liked to call her, ensured a much wider appeal.
Brice suffered a serious heart attack in July 1945 but was well enough to resume her radio show in the fall. The profitable series continued until 1948, when she went off the air during a highly publicized contract dispute caused by fierce competition from the latest technological marvel to arrive on the show business scene: television. Rather than take a salary cut, Brice refused to work and began an autobiography she would not live to complete. Returning to radio in 1949, she continued happily wreaking havoc as Snooks. She had no interest in making the transition to television and, ironically, was contemplating retirement when she had a stroke on May 24, 1951. She died in Los Angeles, five days later, without regaining consciousness.

Reminiscing in her memoirs, Brice acknowledged the price professional women often pay for success: “If you have a career, then the career is your life. The hell with anything else. It is the biggest part of you and you can be married, have children, have a husband, but it isn’t enough for you because the career is always there in your mind, taking the best out of you which you should give to your husband and kids.” Yet, in what would have been the conclusion of her planned autobiography, she declared, “I made most things happen for me, and if they were good, I worked to get them. If they were bad, I worked just as hard for that. But I am not sorry. I will tell anybody that and it is the truth. I lived the way I wanted to live and never did what people said I should do or advised me to do.” Ambitious, tenacious, and tough, a survivor in a ruthless business where fame is especially ephemeral, she achieved greatness when she accepted her comic gifts and abandoned her desire to become a serious actor.

Critics frequently noted the “pronounced Jewish flavor” of her performances, and it is tempting to attribute a great deal of significance to Brice’s Jewishness. Although she worked with a Yiddish accent for many years on stage and screen, however, her routines were only superficially “Jewish” and did not stem from a deep sense of ethnic or religious identity. A performer in the dialect comedy tradition, Brice often played to the prejudices of the period, but mocking Jewish values was not generally part of her comic world and she was careful not to offend Jewish audience members. Even as the quintessential Jewish mother in the monologue “Mrs. Cohen at the Beach,” she managed to avoid vicious satire. Brice’s expressive delivery, coupled with her great warmth as a performer, humanized the stereotype and rounded the caricature into a character.

A truly popular entertainer, Fanny Brice worked hard to establish a rapport with her audiences. She did not deal with upsetting topics or controversial events, and people did not look to her for an evening of corrosive social commentary. A deft satirist capable of adroitly lampooning a variety of contemporary subjects, she seemed entirely uninhibited in performance, and her name always meant laughter, hilarious antics, and great fun. Whether spoofing ballerinas, opera singers, movie vamps, child stars, or
nudists, her zany comedy made her special, and her lunatic creations inspired endless delight. A brilliant clown and a consummate professional, Brice was a genuinely funny woman who turned to show business, like so many other children of immigrants, and fulfilled the American dream.

RETRIEVED FROM: https://jwa.org/encyclopedia/article/brice-fanny
Fanny Brice as she appears on the sheet music for "Rose of Washington Square," which she introduced in Ziegfeld's *Midnight Frolics.*

Although the stage and screen hit *Funny Girl* is inspired by the life of singer-actress Fanny Brice, the plot is mostly delicious fiction with an occasional fact thrown in. Both the play and movie were produced by Fanny Brice's son in law, Ray Stark, who had the unenviable task of appeasing Fanny's surviving family and associates -- including Nick Arnstein. With Nick only too eager to initiate a lawsuit, Stark had to reshape history. And as Nick's character was fictionalized, other aspects of the story had to change too.

Keep in mind that Ray Stark's goal was not to teach a history lesson, but to create great entertainment -- and he succeeded. It is not the goal of this page to belittle *Funny Girl,* but just to set the record straight about some historical aspects of the story.

- Fanny's family name was Borach. After her career took off in burlesque, she changed it to Brice, but her mother was always known as Mrs. Rose Borach.
- Fanny was not an only child, but the third of four.
- Fanny's parents owned a chain of profitable saloons in Newark, New Jersey. So they raised their family in comfort, with household servants and trips to visit relatives in Europe.
• Fanny's mother Rose spent years managing those saloons while her husband played cards and drank heavily. Rose finally got a legal separation, sold off the saloons and took the kids to Brooklyn, where she made a good living buying and selling real estate. While Fanny struggled towards fame, her family lived in a series of handsome apartments and townhouses, including one on Manhattan's swanky Beekman Place – nothing like the lower class Henry Street life seen in the musical.

• Fanny made her amateur debut as a solo singer at Frank Keeney's popular Brooklyn vaudeville theatre. She was never part of the chorus, on roller skates or otherwise.

• Fanny was fired from a chorus by Broadway legend George M. Cohan. He dropped Brice from the Broadway cast of *Talk of the Town* because she could not dance. To cover her disappointment, Fanny claimed she was dumped because of her "skinny legs." That incident inspired the Keeney scenes in the musical.

• Fanny did not meet Nick Arnstein at Keeney's.

• In her teens, Fanny was married to (and quickly divorced from) Frank White, a small town barber with a taste for young actresses. Although the union was brief, Fanny later claimed it was consummated, so she it is reasonable to assume that she lost her sexual innocence years before meeting Nick.

• *Funny Girl* makes no mention of Fanny's friendship with Irving Berlin. His "Sadie Salome Go Home" helped Fanny break into the big-time.

• Fanny was not in Brooklyn burlesque when Ziegfeld sent for her. In fact, she had already made her legit debut in a touring Shubert Brothers production.

• While it is true that Fanny performed material her own way, the pregnant bride number depicted in *Funny Girl* never happened. If it had, Florenz Ziegfeld would have fired her on the spot, no matter how much the audience laughed. Fanny actually made her *Follies* debut in 1910 singing the now forgotten song "Lovey Joe."

• In 1910, the *Follies* still performed at The Jardin de Paris, an open air summer theater atop the now-gone New York
Theater. The *Follies* did not move to the New Amsterdam Theater until 1913.

- Fannny and Ziegfeld always treated each other with professional and personal respect. She always abided by his creative decisions, and never "gave him an ulcer."
- Nick Arnstein "gorgeous"? Oy vey! Compared to who William Howard Taft? He may have been sophisticated, and at 6'6" he towered over most men, but he was not a beauty.
- Fanny first met Nick in Baltimore while on tour in the Shubert Brother's 1912 revue *Whirl of Society*. Betting on horses under the alias "Nick Arnold," his real name was Julius Arnstein. He used several aliases to cover his international criminal record.
- Nick tagged along with the *Whirl of Society* tour, returned to New York with Fanny, and immediately moved in with her and her mother. He also began spending Fanny's money. Mrs. Borach saw through Arnstein's charms and distrusted him from day one.
- Fanny had Nick investigated and learned he was still married to his first wife. Hopelessly in love, Fanny pretended it didn't matter. She had to wait seven years for his divorce to come through, and married him in 1919 -- just two months before the birth of their daughter Frances.
- Nick and Fanny did sail to England on The Homeric, but he didn't win any jackpots on the voyage. Instead, he shamelessly lived it up while Fanny supported him. And the trip was planned -- Fanny never left a show to follow after Nick.
- *Funny Girl* depicts Arnstein as a classy gambler who turned to crime because he didn't want to live on Fanny's money. Not so! Nick was a common criminal and had no qualms about sponging off Fanny for their entire marriage. Before meeting her, he had already been arrested for swindling in three European countries. Shortly after they met (and before their marriage), he was jailed for wiretapping. The lovesick Fanny visited him weekly in Sing Sing, so she knew what he was long before they exchanged vows.
- Nick and Fanny had a daughter named Frances (who later married producer Ray Stark) and a son named William who
became a respected artist and college professor. By mutual agreement, William was not mentioned in *Funny Girl*.

- The film version of *Funny Girl* shows Fanny doing a "Baby Snooks" routine in the *Follies* on the night in 1920 that Ziegfeld tells her Nick has been arrested. In fact, she did not create Snooks until the 1933 *Follies*, a year after Ziegfeld's death.

- Fanny owned a Manhattan townhouse on West 76th Street and a large county place in Huntington, Long Island. Her money paid for both, so Arnstein's financial losses never changed their living arrangements.

- *Funny Girl* suggests Nick's big "mistake" was selling phony bonds. In fact, he was part of a gang that deliberately stole five million dollars worth of Wall Street securities – a tremendous sum in 1920. Instead of gallantly turning himself in as depicted in the film, he stayed in hiding for four months, leaving Fanny to face intense press and police harassment while giving birth to their son William.

- When Nick finally surrendered to the authorities, he fought the charges on every possible technicality for four years - and three guesses who worked like a slave to pay off Nick's gargantuan legal bills?

- A federal court finally threw Nick into Leavenworth for 14 months, where Fanny used her influence to arrange for special treatment (including meals cooked by the warden's wife!).

- Fanny finally divorced Nick in 1927 after discovering that he was having an affair with an older, wealthier woman.

- Nick attempted a reconciliation with Fanny in the late 1940s, but she wisely chose not to risk dealing with him again.

We hope this clarifies some misunderstandings promoted by an otherwise delightful musical. Again, this page is not trying to rain on anyone's parade, but rather to enlighten those who are curious about the history behind all the swell razzle dazzle.

RETRIEVED FROM:  http://www.musicals101.com/brice.htm
Opened September 18, 1968
“Funny Girl” Credits

- Directed by William Wyler
- Musical Numbers Directed by Herbert Ross
- Screenplay by Isobel Lennart
- Produced by Ray Stark
- Original Music by Jules Styne & Bob Merrill
- Musical Supervision: Walter Scharf
- Cinematography by Harry Stradling
- Costumes by Irene Sharaff
- Production Design by Gene Callahan
- Original aspect ratio: 2.35:1
- Sound Mix: 70 mm 6-Track (70 mm prints) ... 4-Track Stereo (35 mm magnetic prints) ... Blu-ray DTS-HD Master Audio 5.0
- Runtime: 155 minutes (roadshow); 151 minutes
- MPAA Rating: G

Cast:

- Barbra Streisand .... Fanny Brice
- Omar Sharif .... Nick Arnstein
- Kay Medford .... Rose Brice
- Anne Francis .... Georgia James
- Walter Pidgeon .... Florenz Ziegfeld
- Lee Allen .... Eddie Ryan
- Mae Questel .... Mrs. Strakosh
- Frank Faylen .... Keeney
- Mittie Lawrence .... Emma
- Gertrude Flynn .... Mrs. O’Malley
- Penny Santon .... Mrs. Meeker
- Tommy Rall .... Prince in ‘Swan Lake’
Order the *Funny Girl* Blu-ray, CD Soundtrack, or DVD at Amazon.com by clicking the thumbnails below:

This is the first page of a multi-page examination of Barbra Streisand's first movie role: She portrayed Fanny Brice in the Ray Stark film musical *Funny Girl*.

Barbra Streisand appeared in *Funny Girl* on the Broadway and London stage from 1964 to 1966.

There is a history of Broadway actresses who were not able to reprise their original stage roles in the movie version of their shows—Julie Andrews played Eliza Doolittle in the stage version of *My Fair Lady* but Audrey Hepburn won the movie role; Gwen Verdon was passed over for *Sweet Charity* in favor of Shirley McLaine; and even Carol Channing lost the movie version of *Hello, Dolly!* to Streisand.

Streisand signed for the *Funny Girl* movie while she was still on Broadway in the show. Producer Ray Stark drove a hard bargain, though, and insisted Barbra sign a multi-picture deal with him, not just for *Funny Girl*. Edward Feldman, a film producer who handled advertising and publicity for the Broadway production of *Funny Girl* admitted in his memoir (*Tell Me How You Love the Picture: A Hollywood Life*) that he planted a rumor with gossip columnist Dorothy Kilgallen in June 1965. Sure enough, Kilgallen printed that “Shirley MacLaine thinks she and Frank Sinatra would make a great combination for the film version of *Funny Girl*.”

It's said that Barbra's agent, David Begelman, warned his client not to believe what Ray Stark planted in the newspapers. Streisand explained to *Playboy* in 1977 that “I only wanted to do *Funny Girl* and Ray refused to give it to me
unless I signed a four-picture deal,” she said. “I remember my agent saying to me, ‘Look, if you're prepared to lose it, then we can say, sorry, we'll sign only one picture at a time.’ I was not prepared to lose it.”

**NOTE:** Those four Ray Stark pictures were *Funny Girl, The Owl & The Pussycat, The Way We Were,* and *Funny Lady.*

Columbia Pictures' vice president for world production, M.J. Frankovich, announced on December 25, 1965 that Streisand would make her screen debut in *Funny Girl,* released by Columbia.

It was also reported that part of the deal for Streisand to appear in the film was that she agreed to perform the play in London before making the movie. (That gig was cut short when Streisand announced her pregnancy.)

**Developing the Movie Script**

Work on the film version of *Funny Girl* began with the *screenplay adaptation of the stage play.*

**[Note:** Before *Funny Girl* was a hit on Broadway, Ben Hecht wrote a Fanny Brice screenplay for Ray Stark back in 1948 and Henry and Phoebe Ephron wrote a revised draft in 1951 before Isobel Lennart was brought in.]

Producer Ray Stark approached **Sidney Buchman** (*Mr. Smith Goes to Washington*) to write the first *Funny Girl* screenplay. **Anne Edwards** revealed in her 1997 book *Streisand: A Biography,* that she was hired as an uncredited co-writer of that script. Buchman and Edwards wrote their screenplay using several sources: the playscript; Isobel Lennart's very first screenplay (*My Man*)—written before the Broadway show; and Fanny Brice's reel-to-reel autobiography tapes.

Director William Wyler's personal papers show that there was a Buchman draft screenplay dated September 25, 1966, and then another revised draft dated November 7, 1966.

Buchman and Edwards’ early drafts began with a flashback motif — Fanny visiting Nicky in jail. They included the Georgia James character, added the roller-skate number, and wrote a scene showing racism with Bert Williams, the black *Follies* performer.
Then, Buchman and Edwards were off the picture. In the March 1967, **Isobel Lennart** (who wrote the Broadway book) began writing the *Funny Girl* film.

An April 1967 script of the *Funny Girl* movie had a roller skate number called “Tomboy” in place of “The Roller Skate Rag.”

17. INT. KEENEY´S - NIGHT - "TOMBOY TOMBOY" - FANNY AND CHORUS, in costume, SINGING AS THEY SKATE:

FANNY AND CHORUS

TOMBOY, TOMBOY,
THAT´S ME!
I´LL ALWAYS BE A TOMBOY!
DON´T DRESS ME IN SPARKLEY SPANGLES,
RIBBONS, BOWS, AND JUNK THAT JANGLES.
IF THERE´S LOTS OF KNOTS AND TANGLES
IN MY HAIR, I DON´T CARE!

YOU WON´T SEE ME
GO ROUND ALL DEWY-EYED
AND DREAMY.
IF SOME BOY SAYS "HEY, SIS!
MEETCHA ROUND THE CORNER
FOR A LITTLE KISS!"
NOT ME!
I´D RATHER BE A TOMBOY!

Fanny´s unreliable skating finally breaks down - she goofs. The resultant roar of laughter is like catnip to a cat. She starts playing on her ineptness, working for laughs. As the NUMBER gets wilder, we INTERCUT WITH SHOTS OF EDDIE, frightened, then delighted - and of KEENEY - first furious, then thoughtful. AS THE NUMBER ENDS:

18. INT. BACK CORRIDOR - girdling the main room, with dressing-rooms and gambling-rooms leading off it, as FANNY AND THE GIRLS COME SKATING OFF, stop grabbing each other for support, and APPLAUSE CONTINUES O. S. Excitedly:
FANNY
Hey - they liked us! We´re a hit!

Also in the April 1967 script was the Broadway song “Music That Makes Me Dance” in the place where the new “Funny Girl” song now resides.

As late as September 14, 1967, Funny Girl composer Jule Styne sent a telegram to Barbra Streisand: “Dear Barbra,” he wrote, “Please consider Who Are You Now for Music That Makes Me Dance before you settle on reprise of You Are Woman for that spot.”

Styne was trying to influence the film by enlisting Streisand's aid because he added a post script in the telegram: “Do not say I said so.”

From the telegram, it sounds as if Styne still hoped two of the songs he wrote for the Broadway show would make it into the movie.

They did not.
Not only did Ray Stark request that the Fanny Brice standard, “My Man,” be added to the film version, but he also toyed with adding “Rose of Washington Square” (introduced by Brice in Ziegfeld's 1920 show, Midnight Frolic).

Composer Jule Styne did not want “My Man” in the Broadway score, or the film. He told the New York Times in 1987, “‘My Man’ ruined the movie.”

**Director and Cast**

Producer Ray Stark started looking for a film director to helm *Funny Girl*. 
Stark and Streisand were spotted at the 21 Club early October 1967, discussing the film with prospective director Sidney Lumet (1978's *The Wiz*). Items began appearing in the gossip columns shortly after that (“Director Sidney Lumet wants Sean Connery for the Nicky Arnstein role in *Funny Girl.*) However, Lumet left the project in January 1967. “I got fired from *Funny Girl* after six months of work, Lumet told *The Christian Science Monitor* in 1977. Columnist Earl Wilson reported Lumet had a “difference of interpretations” with Ray Stark and left over the casting of Sean Connery (Stark, at the time, wanted Vince Edwards.)

By the time Barbra Streisand arrived in Hollywood in May, 1967, **William Wyler** was helming the film. “There will be some new approaches in the development of the project,” Wyler told Florabel Muir. “A film is far more demanding than a stage play, and the movie must be twice as good!”

In his revered career, William Wyler directed Hollywood stars Audrey Hepburn, Bette Davis, Charlton Heston, and Laurence Olivier.

Since William Wyler had never directed a musical, though, **Herbert Ross** was added to the team as the director of the film's musical numbers.

Wyler was convinced Streisand should repeat her stage performance in the movies when he saw her play Fanny Brice on stage in London. “I hadn’t decided to do the picture until I saw Barbra,” he said. “She had a lot to do with my decision. I wouldn’t have made the picture without her.”

*(Below)*: Many actors were considered for the role of Nicky Arnstein: Sam Wanamaker, Sean Connery, Vince Edwards, David Janssen, Robert Culp ...
Omar Sharif’s casting was announced by May 30, 1967 after several other actors were rumored for the role.

As for the casting of **Nick Arnstein**, Jule Styne expounded on that process to *Focus on Film* magazine in 1975:

What I really wanted Frank Sinatra for was “Funny Girl.” Sinatra as Nicky Arnstein opposite Streisand, that would have been the collector’s item of all time. Imagine having four songs in that score sung by Sinatra, imagine a duet by these two great people. He wanted to do it, but Ray Stark said he was too old [Sinatra was 52 in 1967]. He would have been sensational! I had a song for him in the second half, an amazing thing that we’d had to cut out of the stage version because Sydney Chaplin couldn't sing it. It didn't need a great singer but someone who could make a pleasant sound—Tony Newley could have done it well. Omar Sharif is a very attractive man and a fine actor, but he's not that big an actor, he can't deliver a song and make you forget that he is not a musical entity [...] The scene in “Funny Girl” was where Nicky was really low, betting on horses though he'd supposedly given it up for Fanny [...] So now he's sitting at home with their baby, alone in their huge apartment while Fanny's at the theater, and he's reading the racing form figuring what to bet on because he needs money desperately, and he uses all the horse terms as he sings to the child:
“Sleep baby bunting, daddy's gone a-hunting, looking for a horse to win a stake . . .” —it just broke your heart. Chaplin couldn't manage it.

“Funny Girl” Rehearsals

Funny Girl—the movie—began rehearsals and pre-recording in July 1967. Army Archerd's July 7, 1967 column explains ....

GOOD MORNING: A song and a (film) star born? Yesterday, in the nostalgia-filled recording Stage 7 at Goldwyn studios, newcomer Barbra Streisand pre-recorded “Funny Girl” title tune to the Columbia epic she starts filming Monday. It is one of four new Jule Styne-Bob Merrill numbers for the pic version. The orch, made up of the town's top musicians under the baton of Walter Scharf, and accustomed to hearing the best, applauded her after the dramatic playbacks . . . How does Barbra feel about a new number for the tried-and-tested legiter? “It's a wonderful tune,” she thinks, and she is so enthused about her feature career—is house-hunting here and searching film ideas, rather than plays to follow “Dolly” and “On A Clear Day.” She's not necessarily thinking musicals —mebbe “Romeo And Juliet”? . . . Miss Streisand, in a stark, simple black dress and matching stockings seemed like an Edith Piaf image as she sang the sad “Funny” song for the Fannie Brice biopic. We interviewed Miss Brice for the AP some 20 years ago and could not help thinking she would have been proud of Barbra, who sings this song in the film sequence when Nicky Arnstein is jailed . . . A “Girl” clause calls for Barbra to record the tunes in French, German and Italian—at her option . . . Omar Sharif already waxed his “You Are Woman” duet with her; will solo “Temporary Arrangement” on his return from “Mackenna’s Gold” . . . Following Sunday's Hollywood Bowl bash, Barbra takes off for N.J. to start filming with both William Wyler and Herb Ross directing the book and music portions, respectively, for Ray Stark. There are 18 musical numbers in the two-and-a-half-hour film, 60 mins. of which are tuned. Many dramatic scenes also are bridged with music, notes Ross. How does Wyler feel about Ross directing a large portion of the film? “He's very enthusiastic about it,” says Herb. “He's not at all conservative” . . . Ross duty-ditto’d with Dick Fleischer on the music of “Dr. Dolittle” at 20th . . . “Funny Girl” launches lensing in Hollywood Aug. 7 with music preceding scenes requiring Sharif, not due until Sept., when the versatile thesp shifts from cowboy to city slicker . . . “Girl” opens Sept. ’68 and 44 theatre party requests are already registered—without a theatre yet signed.

* * *
Publicity photographs of Streisand and Omar Sharif (cast as Nicky Arnstein) were released to the press in June 1967.

In Earl Wilson's column, he wrote about the Streisand/Sharif rehearsal:

Barbra Streisand was rehearsing for the "Funny Girl" movie with Omar Sharif who ... was biting her neck. He pulled her down on a divan and bit her neck some more. While he was still biting her neck, she snapped her fingers to choreographer Herb Ross. No more neck-biting just now, anyway. Omar Sharif
quit biting her neck. Barbra and Herb Ross talked, earnestly in low voices about how a girl reacts to having her neck bitten. Then Herb took her in his arms and bit her neck a while. Honest to God [...] They were rehearsing for recording "You Are Woman" ... 

For several weeks before filming began, Barbra danced ballet for the new “Swan Lake” number, and practiced her roller-skating skills for “Roller Skate Rag.”

All the time, Streisand pre-recorded the *Funny Girl* songs with music director Walter Scharf (photo below).
“We probably spent $200,000 pre-recording everything,” Jack Solomon—who did the sound on *Funny Girl*—said. When Streisand was filming a musical number on set, she “would come to me and say, ‘There are certain parts of this song I want to sing live,’” Solomon explained. “So I would cut forty bars out of the playback, and she would sing live at that particular portion of the song.”
Herbert Ross directed Streisand's test footage. “We spent hours shooting her to test her in different lights, different makeups, different hairdos,” Ross
explained. “Well, on screen she looked a miracle. How could anyone have known that her skin was going to have that brilliant reflective surface, that she was going to look radiant—that was just a wonderful plus.”

Streisand was even tested on set for the Ziegfeld wedding number wearing a bonnet and flowered gown. This costume was nixed for the final film.
Harry Stradling photographed the *Funny Girl* tests. “I trusted him because we did these tests,” Barbra told Clive James in 1999. “In one test they made me up; one test I made myself up. I looked much better making myself up, and I’ve always made myself up. I’ve never had somebody make me up in all these years.”
Filming “Funny Girl”

Director William Wyler said of the new film star, “Barbra was insecure and nervous about the new medium at first. She was a bit obstreperous in the beginning but things were ironed out when she discovered some of us knew what we are doing. She seems happy in her work.”

In 1967, Streisand said the following to columnist Harold Heffeman:

To me, being a star is being a movie star. I remember a long time ago when I was a kid. I had to be somebody and I decided I didn’t want to be just the best of one thing. I would be the best singer, best actress, best recording star, best Broadway star—and now best movie star. That was my challenge to myself and I hope to see it fulfilled!
Army Archerd wrote a story about Barbra's first film in his 1967 syndicated column:

The film version of Funny Girl is more difficult than the stage [Streisand] admitted. It wasn't easy for her to adjust to doing musical numbers over and over for different camera angles ... When we first visited her at the film's pre-recording session, Barbra was dressed in a severe black dress. She looked like a Manhattan version of France's Edith Piaf as she recorded the “Funny Girl” title tune, backed by a Hollywood symphony orchestra under the baton of Walter Scharf who has worked on over 200 films. This was Barbra's first. Scharf came over to tell us what a great talent Barbra Streisand is. And as we watched and listened, we understood. She asked for take after take, insisting she could do it better each time. At the finale, the orchestra of veteran musicians in this business, stood to applaud her.

Funny Girl began filming in August 1967 at an abandoned rail depot in New Jersey. This was the location for “Don't Rain On My Parade.” Streisand's first scene on film: Climbing down from the train car and posing for photographers.
Jerry Grayson—film director and helicopter pilot—praised aerial photographer Nelson Tyler, who developed a special helicopter camera rig called the Tyler Major Mount. Grayson told The Operating Cameraman in 1996 that one very famous film helicopter shot was “a sequence for the movie Funny Girl featuring Barbra Streisand. There's a very long continuous move that starts wide on New York, that finds a tugboat on the river, that goes down to the tugboat, that finds Barbra Streisand on the bridge of the boat, that goes in tight on her head and shoulders, that hits the end of the lens as she hits the high note in the middle of the song, and then goes out and up and back. It doesn't matter how much expensive gear you've got, you need to have not a little luck, a great deal of skill, and a telepathic relationship between pilot and cameraman to pull that off. And Nelson Tyler pulled all that off right back in the mid-sixties.”
(Above: Streisand, Ray Stark, and Herb Ross on the tugboat. You can see Streisand's earpiece from which she lip-synched to the audio playback.)
"Funny Girl" Filming Locations

- "Don't Rain On My Parade"
  - The station scenes were shot the Central Railroad of New Jersey's Jersey City terminal building and ferry head house [doubling for Baltimore].
• The moving train scenes were shot (from a helicopter) on the Army's Picatinny Arsenal trackage outside Dover NJ.

• Santa Monica Pier — this California pier stood in for Baltimore in the scene outside the lobster shack when Fanny and Nick kiss.

• Columbia Ranch (411 N. Hollywood Way in Burbank, California) and its "Brownstone Street" was where "People" and other outdoor scenes in Fanny's neighborhood were shot.

• Sir William and Lady Crocker's San Marino estate — their Tudor Revival style house (in the Oak Knoll subdivision) was used for exteriors of the Arnstein Long Island home in the film.

BELOW: Hollywood production illustrator Mentor Huebner, who did storyboards, production art and creative concepts for film, produced these *Funny Girl* set sketches on tracing paper in pen and ink.
Filming “My Man”

Streisand spent the rest of 1967 filming *Funny Girl*. Principle photography finished in December with the re-filming of Barbra’s final number—“My Man”—which she sang live. (The second half of the song, after the master shot, is dubbed). Jack Solomon helped technically make the number work. “We can
use the playback, but the master shot has got to be with a tight lens so I can get the microphone right there. [Streisand] was hearing the orchestra [playback] real low. I fed her with a little tiny speaker—that's why we had a tight lens on, so that I could put the speaker there. Later, we put the full track over it.”

Emotionally, director William Wyler helped Streisand as well. “It was the last day of the shoot,” editor Robert Swink told writer Jan Herman, “everybody was going home. He got Omar Sharif to stand behind these black curtains—the whole scene was black—and he told him to talk to Streisand between takes. He wanted him around to help build up her sadness. They must've done at least ten takes.”
Columnist Joyce Haber visited the *Funny Girl* set during the filming of the “My Man” number and reported it:

... But the other day I spent five hours at Columbia's Studio 4, and somehow never ever met Barbra Streisand. I spent two hours watching them light the set, two hours talking to [Ray] Stark and others, and an hour admiring Barbra during actual takes for the final scene —the "My Man" number, which the original Fanny Brice made famous. "My Man" was not in the show, because Stark couldn't get
the rights—but it will be substituted for its Broadway substitute, "His Is the Only Music That Makes Me Dance," in the movie.

In all fairness, it was a very tricky—and important—scene for the star. Miss Streisand wears a striking black velvet gown, as she did in the show, against a black stage—and black on black is almost impossible to light. Also, Barbra sings "My Man" in the picture immediately after a final leavetaking of her husband, Nick Arnstein.

Barbra had insisted on a "live" take of the song, which is unusual, because she thought her pre-recording too "theatrical," not sufficiently emotion-charged, for the moment.

This afternoon Herbert Ross, who is responsible for the musical numbers, was directing. William Wyler was not present.

Barbra discussed camera angles in detail with old pro Harry Stradling. She discussed the key of the song with Ross. She discussed lighting with the head electrician. Elliott Gould, Barbra's husband, was on the sound stage.

"Everyone sit down behind the divider," boomed the assistant director over a microphone system. "I mean sit. No standing." Then Streisand began to sing, and you could hear a pin drop.

"It cost me a lot but there's one thing I've got, my man," she said, moving lithely, like a tiger, expressively, like the greatest star.

She interrupted herself to start over.

"It cost me a lot but look what I've got," producer Stark parodied, teasing Barbra between takes.

"Barbra's a perfectionist," he explained. "She knows all about the lights and cameras."

"She has an instinct for what's right for her," echoed a man from Stark's office. "This talk about her and Wyler is nonsense. They love each other."

"She's the only dame who ever asked Willie Wylcr to do another shot," said Stark, alluding to Wyler's multiple-takes as a director.
This time the female pianist ruined the shot, saying angrily, "I got it wrong." Miss Streisand, who clearly had something going, took the interruption with creditable grace.

“This movie will cost half as much as any other big musical," said Stark, "$8 million—and it will be twice as big."

"Streisand is a perfectionist," the man from Stark's office kept repeating.

I left around 5 o'clock as Barbra was getting ready for another take. Maybe I don’t blame her for being a perfectionist. She is after all a young pro. And for $250,000 and a percentage of the gross, anyone has a right to be particular.

(Above: Director William Wyler riding a bike on the Columbia backlot, accompanied by Streisand in fur; Below: three items from the gossip columns about filming FUNNY GIRL.)
The antique gold-and-pearl handled umbrella used by Barbra Streisand in “Funny Girl” once actually belonged to Fanny Brice, whom Barbra portrays in the film. It was discovered pushed back on a top shelf at Uncle Sam’s Umbrella Shop on New York’s W. 45th St. Barbra used it on the stage in “Funny Girl,” and then insisted on taking it to Hollywood when she appeared in the screen version.

... The role of Sadie in “Funny Girl,” as described in the film’s casting sheet, called for a “chubby Jewish girl.” Lavina Dawson, anxious to get the part even though she’s a slim Italian, turned up for the audition wearing six skirts, eight pairs of stockings, a stuffed bra, padded tummy and five long-sleeved blouses. She looked chubby enough and she got the part.

A scene in “Funny Girl” calls for Barbra Streisand, as Fanny Brice, to receive a wire from Flo Ziegfeld summoning her to appear in the “Follies.” The actual message typed on the prop telegram read: “Dear Barbra—Who do we see about getting some of your albums? Affectionately—the Crew.”... Danny
Harry Stradling, the cinematographer of *Funny Girl* (and Barbra's next three films) was a legend in the film business. He photographed such film classics as *A Streetcar Named Desire*, and *Who's Afraid of Virginia Woolf* as well as the big screen musical versions of *Guys and Dolls* and *My Fair Lady*.

Stradling employed expert lighting and lens diffusion to make Streisand appealing for her first appearance on the big screen.

Other cinematographers that Streisand worked with in her career were always compared to Stradling. Gordon Willis, who photographed Streisand in *Up the Sandbox* said, “Harry Stradling put cross hairs in front of a woman's face and bang, that’s where the light went. Barbra would prefer the key lighting right between her eyes ...”

Mario Tosi, who photographed *The Main Event* with more diffused, bounced lighting, said that Stradling “was using hard light and enormous scoop lights” on Streisand in her early films.

Streisand spoke openly about her working relationship with the *Funny Girl* behind-the-scenes team in 1999. “The truth is that Willy [Wyler] and I and Harry Stradling had this *great* relationship. These stories would come out how I was telling the lighting director what to do—Harry did my first four films. We adored each other. He had photographed Garbo in *Camille*! In the thirties and the forties the great stars knew about their lighting. I didn't know about...
lighting. I could feel the lights. I could feel when it was good and I could feel when it was not flattering.”

She went on to explain, “If I would say, Harry it feels like maybe the camera could go up a couple of inches, what do you think? He would either say, Boys, raise the camera two inches; or he would say, No, it's okay, it'll be fine. And I'd listen to him, because he was the expert.”

“Funny Girl” Pages

- Page 2: Advertising, Featurettes, Premiere & Oscar
- Costumes (Irene Sharaff)
- Cut Scenes (main page)
- 2001/2013 Restoration

“Funny Girl” Magazine Stories

- Funny Girl Debunked
- Barbra Learns Rigours of the Soundstage
- Barbra Streisand Finds Filming Is a Chore
- Will Barbra Make It Big In Movies?
- Life, Sept. 1967 (Swan Lake photos)
- Cosmopolitan, Jan. 1968
- Redbook, Jan. 1968
- Look, Oct. 1968

Producer Ray Stark previewed the movie in Milwaukee and Dallas. “In Milwaukee, the applause was so tremendous when the curtain went up I got goose pimples. Same at intermission. When the curtain went down at the end of the film, there was dead silence for a moment. And I was sweating. Then came a standing ovation that went on and on. In Dallas, a very sophisticated city, it was as well received as in Milwaukee.”

End.

Posters, Lobby Cards

Barbra Streisand's first film, Funny Girl, was advertised in movie theaters with movie one-sheets, or posters. A variety of designs were created for both U.S. and foreign markets, most of them 27 x 41 inches:
THE STAR OF THE YEAR IN THE MOST POPULAR PICTURE OF THE YEAR! AT POPULAR PRICES! CONTINUOUS PERFORMANCES!

People who act are the luckiest people in the world!

¡Quienes ven FUNNY GIRL son los mas afortunados del mundo!

COLUMBIA PICTURES & RASTAR PRODUCTIONS present
BARBRA STREISAND - OMAR SHARIF "FUNNY GIRL"

COLUMBIA PICTURES & RASTAR PRODUCTIONS present
BARBRA STREISAND - OMAR SHARIF "FUNNY GIRL"

KAY MEDFORD, ANNE FRANCIS, WALTER PIDGEON, HERBERT ROSS, JULIE STEYNE, BOB MERRILL

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Lobby cards —like posters but smaller, usually 11” × 14”, and created in sets of eight—were also distributed. Below are some European lobby cards:

**Movie Program**

- 8-1/2 x 11-1/4 inches; 48 pages; color and black & white photos; Star bios; Creative Team bios; Songs; Cast & Credits
- Written by Jack Brodsky
- Designed by Robert Geissman
- Produced by National Publishers, Inc.
• Photos by Steve Schapiro and Ted Allan, John Monte, Pierluigi, and Sterling Smith

(Above: a few pages from the Funny Girl movie program)
Paperback Novelization

MAYFLOWER’S
FUNNY GIRL
IS THE PAPERBACK-
OF-THE-FILM
SENSATION
OF 1969

Funny Girl—a Columbia
Pictures presentation
starring Barbra Streisand
and Omar Sharif
bound to be the hit
sensation of the year. 5/-

The riveting
entertainment
event of the year—the gripping
success story of
Fanny Brice—

Now a novelization
by Jack Park,
based on the
motion picture starring
Barbra Streisand
and Omar Sharif
In 1967, selling the *Funny Girl* film was very different than the way films are publicized today. *Funny Girl* was what they called a **roadshow film**, meaning that it was exhibited much like a Broadway show: reserved-seat tickets were sold in advance, and the film was shown with an Overture and Entr'Acte.
Columbia Pictures produced three featurettes to publicize *Funny Girl*. A featurette has a 20 to 44-minute running time and is approximately three quarters of a reel. It is, literally, a “small feature”—or a featurette.

They were shown in theaters before other Columbia films to generate buzz among the audience.

“This Is Streisand”

Running 5:30-minutes in length, this Columbia featurette utilized photographic stills of Streisand’s costume and makeup tests, as well as behind-the-scenes shots to introduce Streisand the movie star to audiences. *This Is Streisand* was included on Columbia’s 2001 DVD and 2013 Blu-ray of *Funny Girl* as a Special Feature.

“Barbra in Movieland”

This 10-minute featurette followed Charlie Peterson, who worked at the Hoboken, New Jersey rail station since 1929, as he interacted with the *Funny Girl* film crew.
Behind-the-scenes shots of Streisand, Wyler, and Ross filming “Don't Rain On My Parade” are included. Curious is an alternate take of one of Barbra's last phrases of the song.

*Barbra in Movieland* was included on Columbia's 2001 DVD and 2013 Blu-ray of *Funny Girl* as a Special Feature.

*“The Look of Funny Girl”*

![Image](image.jpg)

Narrated by Arlene Francis, *The Look of Funny Girl* was about 8 minutes in length. It consisted of Streisand's filmed costume fittings, with Francis narrating about each design.

A 1967 news article about the marketing of *Funny Girl* said the fashion short was made for women's clubs and merchandising tie-ins, all meant to generate advance sales for the film.

*The Look of Funny Girl* was not included on any home video version of *Funny Girl*.

Click here to watch *The Look of Funny Girl* on YouTube >>

**Opening *Funny Girl***

Before *Funny Girl* opened on both U.S. coasts, San Francisco Mayor Joseph Alioto presented the first annual *Samuel Goldwyn Award* to Barbra Streisand on behalf of *Funny Girl*, which won the award as the best American made film of 1968. The ceremony happened on November 3, 1968.
At the National Association of Theatre Owners in San Francisco (at the Hilton Hotel on November 14, 1968), Streisand appeared with her co-winner, Sidney Poitier, to accept the “Star of the Year” award. “It’s great to be on the same platform with Sidney Poitier,” Streisand said at the event. “Ray [Stark] originally wanted to use Sidney for Nick Arnstein in Funny Girl, but we decided he looked too Jewish. So we went in another direction...”
New York Premiere
Funny Girl premiered on September 18th, 1968 as a $100-per-ticket event at the Criterion Theatre in New York. The premiere benefitted the Mayor Lindsay’s Committee on Youth and Physical Fitness. Below is an original invitation:
To everyone connected with

“FUNNY GIRL”

and to the members of the Academy

Thank you

BARBRA STREISAND

Best Performance by an Actress

“FUNNY GIRL”

Rastar Productions, Columbia

FORTY-FIRST ANNUAL AWARDS
JULE STYNE and BOB MERRILL

Thank

WALTER SCHARF

JONIE TAPS

for their cooperation in the recording of

Our Score from “FUNNY GIRL”

P.S. Thank you Ray Stark, Willie Wyler, Herb Ross, and last but not least, BARBRA.

P.P.S. Hey, OMAR, you’re beautiful.

Score Published By

CHAPPELL-STYNE, INC. & WONDERFUL MUSIC
Below: A year after *Funny Girl* opened, Streisand joined Ray Stark at a *Funny Girl* birthday party at the Criterion Theater, where she cut a large cake in celebration. Paul Newman, Cloris Leachman, and Herb Ross also attended.
"Funny Girl" Major Awards

- Academy Award winner for Best Actress: Barbra Streisand
- Academy Award nominations for Best Picture, Best Cinematography, Best Supporting Actress: Kay Medford, Best Sound, Best Music, Best Original Song and Best Film Editing
- Golden Globe Award winner for Best Motion Picture Actress: Barbra Streisand
- Golden Globe Award nominations for Best Motion Picture – Comedy/Musical, Best Motion Picture Director, and Best Original Song

RETRIEVED FROM:

http://barbra-archives.com/films/funny_girl_streisand_2.html
Lessons
F-A-C-E are the letter names of the notes that make up the treble clef. This is the first part of a two part lesson that explores "face" from several angles, literally and figuratively. "The face that launched a thousand ships" is a well-known figure of speech and a snippet of 17th-century poetry that refers to Helen of Troy: http://ancienthistory.about.com/od/troyiliyum/f/FaceLaunched.htm The real-life Fanny Brice had a face that stood out, too, in a different way.

The real-life Fanny Brice did not conform to the prevailing notion of feminine beauty. Instead, she tenaciously held on to her conviction that being different was not only ok, it was what would make her a star. In this lesson, students will explore a section of the JPAS production of Funny Girl that highlights the real-life Fanny Brice’s beliefs about appearance and individuality. They will use this exploration to consider their own unique appearance and individuality. To deepen this exploration, they will learn about symmetry and use their understanding of polygons and quadrant graphing to make a symmetrically balanced composition—a self-portrait. They will consider the self-portrait they create and their own personal traits, something that makes them “beautiful,” and, emulating the writers of the script for Funny Girl, develop a metaphor to describe this personal characteristic or trait.

Begin this lesson by explaining students will be exploring different aspects of the JPAS production of Funny Girl. Explain this exploration will include using metaphor to investigate what it means to stand out as an individual, and, that on this investigation they will be learning math concepts to help them create their own unique self-portraits.

Review the definitions for metaphor and simile. Display the definitions where they can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the definitions and review the examples within the definition. Ask students to think of other examples of metaphors and similes. Create a list of metaphors and similes from student responses. Write the lists of metaphors and similes where they can be seen by the whole class, such as on an Elmo, Promethean or SMART board.
metaphor
noun met·a·phor \ˈme-tə-,fər also -fər\

Simple Definition of METAPHOR

- a word or phrase for one thing that is used to refer to another thing in order to show or suggest that they are similar
- an object, activity, or idea that is used as a symbol of something else

Source: Merriam-Webster’s Learner’s Dictionary

Full Definition of METAPHOR

1. 1: a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them (as in drowning in money); broadly : figurative language
2. 2: an object, activity, or idea treated as a metaphor : symbol 2

RETRIEVED FROM: http://www.merriam-webster.com/dictionary/metaphor
**simile**

*noun* sim-i-le \\ˈsi-mə-(ˌ)lē\

**Simple Definition of SIMILE**

- *grammar*: a phrase that uses the words *like* or *as* to describe someone or something by comparing it with someone or something else that is similar

Source: Merriam-Webster’s Learner’s Dictionary

**Full Definition of SIMILE**

1. : a [*figure of speech*](http://www.merriam-webster.com/dictionary/figure_of_speech) comparing two unlike things that is often introduced by *like* or *as* (as in *cheeks like roses*)

Follow this by reviewing the following quote from the play:

“Hey Mr. Ryan. Look—suppose all you ever had for breakfast was onion rolls. All of a sudden one morning, in walks a bagel. You’d say, ‘Ugh! What’s that?!’ Until you tried it. That’s my trouble. I’m a bagel on a plate full of onion rolls.”

Display the quote from the script of *Funny Girl* where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss how the statement in the quote is a metaphor. Discuss the meaning of the metaphor in the quote.

Follow this by reviewing three pages of the *Funny Girl* script. The first page begins with, “You’re fired!” and includes the opening lyrics of the song IF A GIRL ISN’T PRETTY. Display the first two pages of the script of *Funny Girl* where they can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the script; as a class, consider the following questions: 1) Why is Fanny being fired? 2) What do the groups of people singing IF A GIRL ISN’T PRETTY believe about beauty?

Review the fourth page of the *Funny Girl* script. The fourth page begins with the quote previously discussed, “Hey Mr. Ryan. Look—suppose all you ever had for breakfast was onion rolls,” and includes the opening lyrics of the song I’M THE GREATEST STAR. Display this page of the script of *Funny Girl* where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the script; as a class, consider the following questions: 1) How does Fanny feel about her appearance? 2) What does she think her future holds?

Follow this with a discussion of beauty. Explain that there are many ideas about beauty, and that public opinion is exactly that, an opinion; sometimes public opinion and the opinion held by an individual person do not match, and that’s okay. Display the information from the Dove Real Beauty Campaign where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the information; as a class, consider the following questions: 1) Which is the Dove Real Beauty Campaign more like, the groups of people singing IF A GIRL ISN’T PRETTY or Fanny singing I’M THE GREATEST STAR? 2) Why do some people not want to choose the door marked “beautiful”? 3) Is “beauty” reachable? Why or why not?
You're fired!

(The rehearsal stops. GIRLS move U S, HE turns L, X's to EDDIE, sarcastically)

A great choice for the chorus, Eddie. What's the matter -- you owe somebody a favor?

EDDIE

(Shrugs)

It seemed like a funny idea.

KEENEY

(Starts R)

What's so funny about it?

FANNY

(Stopping him)

That's what I say! Listen, Mr. Keeney, I've had a lot of experience -- honest!

(HE starts off R. SHE stops him)

I've been on the stage since I was ten! Amateur contests, Gottliebs' Southern Rep -- professional companies!

(Repeats stage business)
FANNY (Cont'd)

Last season I doubled six parts! I played a daughter and her own father. How do you like that — a sixty-year-old Indian chief?

(HE X's D R below her. SHE grabs him)

So why don't you give me a chance? Maybe you don't like me in the chorus. Why don't you let me audition for that specialty tomorrow? Huh?

KEENEY

Listen, girlie — you've gotta face facts! You don't look like the others! You've got skinny legs! You stick out! You are out! Goodbye!

(Starts off R)

FANNY

But Mr. Keeney —

(KEENEY exits R. EDDIE looks at FANNY, uncomfortably)

EDDIE

(Standing L of FANNY, C)

You can't fight it, kiddo. That's the way things are --

(During the following vocal, FANNY X's back L of EDDIE. The KEENEY STAGEHANDS push piano D R. PIANIST takes stool and the CHORUS GIRLS follow D R, as EDDIE starts to sing)

(Continued)

IF A GIRL ISN'T PRETTY
LIKE A MISS ATLANTIC CITY
SHE SHOULD DUMP THE STAGE
AND TRY ANOTHER ROUTE

(HE X's R below FANNY)

ANY GUY WHO PAYS A QUARTER
FOR A SEAT JUST FEELS HE OUGHTER
SEE A FIGGER THAT HIS WIFE CAN'T SUBSTITUTE.

LIGHT CUE
HECKIE AND TWO WORKMEN

(Singing)

IF A GIRL ISN'T PRETTY

CARDPLAYING GROUP

IF A GIRL ISN'T PRETTY

KEENEY GROUP

IF A GIRL ISN'T PRETTY

ALL

IF A GIRL ISN'T PRETTY

HECKIE AND TWO WORKMEN

SHE SHOULD GET A JOB
GO GET A JOB
GET ANY JOB

GET A WEEKLY PAY

ALL

GIRLS

CAUSE IF A GIRL ISN'T PRETTY
LIKE A MISS ATLANTIC CITY

ALL

SHE'S A REAL MISS NOBODY, U.S.A.

#2 WINCH OFF L
FANNY

Hey, Mr. Ryan. Look -- suppose all you ever had for breakfast was onion rolls. All of a sudden one morning, in walks a bagel. You'd say, "Ugh! What's that?!" Until you tried it. That's my trouble. I'm a bagel on a plate full of onion rolls!

(SHE drags EDDIE L and seats him on tool box)

Nobody recognizes me!

Listen --

LIGHT CUE

NUMBER: "I'M THE GREATEST STAR"

FANNY

(R of EDDIE, singing)

I'VE GOT THIRTY-SIX EXPRESSIONS
SWEET AS PIE TO TOUGH AS LEATHER
AND THAT'S SIX EXPRESSIONS MORE
(Xing to C)
THAN ALL THE BARRYMORES PUT TOGETHER
INSTEAD OF JUST KICKING ME
WHY DON'T THEY GIVE ME A LIFT?
I THINK IT'S A PLOT.
(Pointing to EDDIE)
'CAUSE THEY'RE SCARED THAT I GOT
SUCH A "GIFT" -- I'M MIPPED -- 'CAUSE

I'M THE GREATEST STAR
I AM BY FAR BUT NO ONE KNOWS IT!

(EDDIE starts to rise from tool box -- SHE pushes him back down)

WAIT, THEY'RE GONNA HEAR A VOICE
A SILVER FLUTE -- AH HAH AH HAH
THEY'LL CHEER EACH "TOOT"
(SHE applauds)
WHEN I EXPOSE IT!
Dove Real Beauty Campaign: Which Door Would YOU Choose?

By Katie Berens

Posted Apr 10 2015 - 03:39pm

Advertising, particularly in the fashion industry, is known for its bias towards a particular type of look and an exclusive definition of beauty. The practice of selecting one type of female model and manipulating images with photo-shop causes an obsession with physical perfection, creating an unattainable standard of beauty in the minds of men and women everywhere.

Through their “Real Beauty” campaign, Dove is bringing this problem into the spotlight and tackling it head-on. The company is revolutionizing traditional approaches to advertising by using a media platform to change the way that the world perceives beauty. This campaign aims to promote self-confidence and a healthy body image for women. According to their website, “the Dove Campaign for Real Beauty was created to provoke discussion and encourage debate.” The company identifies its intended purpose as, “imagine a world where beauty is a source of confidence, not anxiety,” and they explain that they are focusing on, “widening the definition of beauty.”

This video was released by Dove a few days ago, urging women to “Choose Beautiful”. It is representative of women of many ethnicities, body types, and ages.

In the video, women in countries all over the world are faced with the task of choosing between two doors through which to enter a building. One door is labeled “Average”, and the other door is labeled “Beautiful.” These women are expected to choose a door based upon how they feel about themselves, and their responses to this challenge vary greatly.

Initially, most women felt pressured by those around them and chose the “Average” door to avoid appearing conceited. Other women shared that they genuinely felt they did not qualify for the
“Beautiful” door. One woman described the experiment as “confronting”, and shared that you had to, “be self-conscious of how you perceive yourself, and perhaps if it lines up with how the rest of the world perceives you.” Another woman shared that, “Beautiful to me…It’s too far away out of reach.”

By the end of the video, many women had reconsidered their choice to go through the “Average” door, and felt confident enough to enter through the “Beautiful” door. Through self-reflection and encouragement from others, these women were able to bypass the “Average” door without looking back.

Through messages of positivity and support, Dove is prompting women all over the world to realize that beauty is self-determined, not socially constructed. Dove is urging women to never let social anxiety or the opinions of others shape how you perceive yourself. With this campaign, Dove is motivating women to take charge of their own self-image, and to redefine what it means to be beautiful.

Beauty should not be a cookie-cutter, "one-size-fits-all" set of criteria that a woman either has or does not have. While the media and the practice of photo-shopping have considerably devalued natural beauty, we need to rise above and question this standard. We must realize that having one particular look is not the only way to fall under the category of “beautiful.” As the doors in this video exemplify, your self-image is in no one else’s hands but your own. Beauty is not a mold you fit into, but a mindset you must create for yourself.

Don’t discredit yourself by settling for just “average.” Choose the “beautiful” door, and embrace beauty in all its forms.

Following this discussion, explain students will now expand the ideas they have been investigating about appearance and individuality to consider their own unique appearance and individuality. To consider their own unique appearance and individuality, they will learn about symmetry and use their understanding of polygons and quadrant graphing to make a symmetrically balanced composition—a self-portrait. Review the information from Art 104: Balance and Composition. Display the information from Art 104: Balance and Composition where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the information and the examples of balance and symmetry in the text. Discuss how a person’s face can be an example of balance and symmetry in the text.

Explain that students will be using balance, symmetry and what they know about polygons to create a self-portrait. Review the information about polygons where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the information.

Distribute a sheet of graph paper to each student. Review the information about Quadrants and Cartesian Coordinates where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the information. Ask students to use the sheet of graph paper to sketch examples.

Distribute a second sheet of graph paper to each student and colored pencils. Explain students will be using what they have learned about polygons, Quadrants and Cartesian Coordinates to sketch their face—create a self-portrait. Ask students to begin with the basic shape of their face (in the example, this author used a pentagon; some other shapes may be triangles, squares or rectangles.) Once everyone has drawn an outline of their face, ask students to “plot the dots,” to record Writing Coordinates for X,Y. Next, ask students to use the Four Quadrants to create the basic shapes of the features of their face—eyes, nose, mouth, and their hair. Ask students to continue using polygons to create the features of their face. Next, ask students to “plot the dots,” to record Writing Coordinates for X,Y for each of their facial features. Once students have sketched their full face, features and hair, ask them to complete their drawing by adding color.

Once student self-portraits are complete, review the definitions for metaphor and simile discussed earlier. Display the definitions where they can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Ask students to think about one thing they consider “beautiful” about themselves. Distribute an “All About Me” writing page to each student. Ask students to complete the sheets, including developing a metaphor about their personal beauty. Once students have completed their “All About Me” writing page, ask them to use it as a guide to write three paragraphs about themselves. Ask students to share their writing and their self-portraits with the class.
BALANCE - SYMMETRY

Balance is concerned with the distribution of visual interest -- what is where in a composition.

There are two systems for controlling balance:

- **Symmetry**  a mirror image
- **Asymmetry**  without symmetry

In this lesson you will:

Learn about symmetry.

Make a symmetrically balanced composition.

---

BALANCE

Balance is a skill that everyone uses almost all of their waking hours. It is balance that allows you to stand up and walk around. You balance your checkbook and hopefully find a balance between your academic and social life.

Balance in design is similar to these kinds of balance. You have already had to balance between unity and variety, and in the last project balance figure and ground. Your physical sense of balance will play a part in your ability to balance the visual information in a composition.

Visual interest is what you balance in design. Different colors, shapes sizes, etc. create different degrees of interest. It is the distribution of this interest that you need to control. We will study the abstract
(non-figurative) aspects of balance to make it easier to understand how balance works. Subject matter changes the situation because different objects can call more (or less) attention to themselves because of their content and relationships to other objects in the image.

Balance can also be described as achieving equilibrium. The problem with this definition is that artists rarely want things to be equal. It usually means that no part of the composition calls too much attention to itself at the expense of the rest of the image. This increases unity, but decreases variety, and hence interest.

Balance is usually a desirable characteristic of a composition. There are times, however, when it is desirable to deliberately throw the balance off in order to call more attention to some aspect of an image. For this lesson we will attempt to achieve balance as a way of learning how to control attention in a piece of art.

There are two systems for achieving balance: symmetry and asymmetry.

**SYMMETRY**
Symmetry means a mirror image -- one side is the mirror image of the other. Symmetry can occur in any orientation as long as the image is the same on either side of the central axis.

This type of image has great appeal -- it makes for "good" shape relationship. Many people automatically gravitate to symmetry. We are symmetrical after all -- two eyes, two ears, etc.. Look around at consumer products and graphics (printed materials) to see how many use symmetry. You will find that it is the dominant organizational concept.

**SYMMETRICAL BALANCE**
A vertical axis is required to achieve balance with symmetry. Part of the reason is that we have struggled throughout our lives to perfect our balance in order to stand, walk, ride a bike, etc.. To do this we must have exactly the same weight on both sides of our bodies. Our axis of symmetry is vertical and this makes a good model for
symmetry in visual information.

Symmetrical balance is also called formal balance because a form (formula) is used -- a mirror image about a vertical axis. The results look formal, organized and orderly.

There is a strong emphasis on the center axis in symmetry since all of the information is reflected from there. This should be taken into consideration when designing with symmetry. It is easy to over emphasize the center.

Symmetrical balance guarantees left to right balance, which is the most important aspect of balance. But there is more to balance than that. Top to bottom balance is also important. Most images seem more stable if the bottom seems slightly heavier. If the top seems too heavy the composition can look precarious.

Balance between the center and the outsides of the image must also be considered. Fortunately our own sense of balance is usually good enough to feel when the balance in a composition is wrong. Pay attention to your own sense of balance and you will do well. Your sense of balance, like anything else, can be improved with practice and experience.

**TYPES OF SYMMETRY**

Symmetry means that the sides are exact mirror images of each other. This limits symmetry's application to abstract images since objects in the real world are not truly symmetrical. Try folding a leaf down the center and notice that the opposite sides do not exactly correspond with one another. Fine artists rarely use pure symmetry for this reason. It is more applicable to commercial designs.

**NEAR SYMMETRY**

Near symmetry is based on symmetry but the two halves are not exactly the same. Slight variations will probably not change the balance but there is more potential for variety and hence more interest. When the sides become too different, symmetry ceases to exist and balance must depend on other concepts (asymmetry).

Near symmetry is more versatile than pure symmetry. It is used in many graphic images since type throws off the symmetry but
the balance is still achieved. It is also occasionally used for formal fine art images, especially early Christian religious paintings.

**INVERTED SYMMETRY**

Inverted symmetry uses symmetry with one half inverted like a playing cards. This is an interesting variation on symmetry but can make for an awkward balance.

**BIAXIAL SYMMETRY**

A symmetrical composition can have more than one axis of symmetry. Biaxial symmetry uses two axes of symmetry -- vertical and horizontal. These guarantee balance: top and bottom as well as left and right. The top and bottom can be the same as the left and right, or they can be different. The most regular and repetitive image occurs when they are the same.

More than two axes are possible. Snow flakes and kaleidoscopes have three axes of symmetry.

**Radial symmetry** is a related concept and can use any number of axes since the image seems to radiate out from the center, like a star.

**UNITY AND VARIETY**

Symmetrical images have a strong sense of unity because at least half of the image is repeated. At the same time they lack variety because only half is unique. A biaxial image is only unique in one fourth of its format since that fourth is repeated in all the corners.

When the top/bottom and left/right are the same, only one eighth is unique. As the repetition increases, so does the unity. In other words symmetrical images are usually well balanced and formal with good unity, but can lack excitement since they are so repetitive.

The strong sense of order and repetition make symmetrical images more acceptable to many people. That is why they are used so often in the applied arts. It is for the same reason that symmetry is rarely used in the fine artist. It is not that order is not wanted, but rather that variety is wanted to generate interest and to give the artist more freedom.

RETRIEVED FROM: http://daphne.palomar.edu/design/bsymm.html
Definition of Polygon

A plane shape (two-dimensional) with straight sides.

Examples: triangles, rectangles and pentagons.

(Note: a circle is not a polygon because it has a curved side)

RETRIEVED FROM: https://www.mathsisfun.com/definitions/polygon.html
Definition of Quadrant (graph)

Any of the 4 areas made when we divide up a plane by an x and y axis (as shown).

They are usually numbered I, II, III and IV

Cartesian Coordinates

Cartesian coordinates can be used to pinpoint where you are on a map or graph.

Cartesian Coordinates

Using Cartesian Coordinates we mark a point on a graph by how far along and how far up it is:
The point \((12,5)\) is 12 units along, and 5 units up.

**X and Y Axis**

The left-right (horizontal) direction is commonly called **X**.

The up-down (vertical) direction is commonly called **Y**.

Put them together on a graph ...

... and you are ready to go

Where they cross over is the "0" point, you measure everything from there.
The X Axis runs horizontally through zero
The Y Axis runs vertically through zero

**Axis**: The reference line from which distances are measured.

The plural of Axis is *Axes*, and is pronounced *ax-eez*

---

**Example:**

![Graph showing the point (6,4)](image)

Point **(6,4)** is

- 6 units across (in the x direction), and
- 4 units up (in the y direction)

So **(6,4)** means:

*Go along 6 and then go up 4 then "plot the dot".*

And you can remember which axis is which by:

**x is A CROSS, so x is ACROSS the page.**
Like 2 Number Lines Put Together

It is like we put two Number Lines together, one going left-right, and the other going up-down.

Direction

As \( x \) increases, the point moves further right. When \( x \) decreases, the point moves further to the left.

As \( y \) increases, the point moves further up. When \( y \) decreases, the point moves further down.

Writing Coordinates

The coordinates are always written in a certain order:

- the horizontal distance first,
- then the vertical distance.
This is called an "**ordered pair**" (a **pair** of numbers in a special **order**)

And usually the numbers are separated by a comma, and parentheses are put around the whole thing like this:

\[(3,2)\]

**Example:** \((3,2)\) means 3 units to the right, and 2 units up

**Example:** \((0,5)\) means 0 units to the right, and 5 units up.

In other words, only 5 units up.

**The Origin**

The point \((0,0)\) is given the special name "The Origin", and is sometimes given the letter "O".

**Abscissa and Ordinate**

You may hear the words "Abscissa" and "Ordinate" ... they are just the \(x\) and \(y\) values:

- **Abscissa:** the horizontal ("x") value in a pair of coordinates: how far **along** the point is
- **Ordinate:** the vertical ("y") value in a pair of coordinates: how far **up or down** the point is
"Cartesian" … ?

They are called *Cartesian* because the idea was developed by the mathematician and philosopher *Rene Descartes* who was also known as *Cartesius*.

He is also famous for saying "I think, therefore I am".

What About Negative Values of X and Y?

Just like with the Number Line, you can also have negative values.

**Negative: start at zero and head in the opposite direction:**

- Negative x goes **to the left**
- Negative y goes **down**

So, for a **negative** number:

- go backwards for x
- go down for y

For example (-6,4) means:

**go back** along the x axis 6 then go up 4.

And (-6,-4) means:

**go back** along the x axis 6 then go **down 4**.
**Four Quadrants**

When we include negative values, the x and y axes divide the space up into 4 pieces:

**Quadrants I, II, III and IV**

(They are numbered in a **counterclockwise** direction)

In **Quadrant I** both x and y are positive, but ...

- in **Quadrant II** x is **negative** (y is still positive),
- in **Quadrant III** both x and y are **negative**, and
- in **Quadrant IV** x is positive again, while y is **negative**.

Like this:

<table>
<thead>
<tr>
<th>Quadrant</th>
<th>X (horizontal)</th>
<th>Y (vertical)</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Positive</td>
<td>Positive</td>
<td>(3,2)</td>
</tr>
<tr>
<td>II</td>
<td><strong>Negative</strong></td>
<td>Positive</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td><strong>Negative</strong></td>
<td><strong>Negative</strong></td>
<td>(-2,-1)</td>
</tr>
<tr>
<td>IV</td>
<td>Positive</td>
<td><strong>Negative</strong></td>
<td></td>
</tr>
</tbody>
</table>
Example: The point "A" (3,2) is 3 units along, and 2 units up.

Both x and y are positive, so that point is in "Quadrant I"

Example: The point "C" (-2,-1) is 2 units along in the negative direction, and 1 unit down (i.e. negative direction).

Both x and y are negative, so that point is in "Quadrant III"

Note: The word Quadrant comes form quad meaning four. For example, four babies born at one birth are called quadruplets, a four-legged animal is a quadruped, and a quadrilateral is a four-sided polygon.

Dimensions: 1, 2, 3 and more ...

Think about this:

<table>
<thead>
<tr>
<th></th>
<th>The Number Line can only go:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>left-right</td>
</tr>
<tr>
<td></td>
<td>so any position needs just one number</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Cartesian coordinates can go:</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>left-right, and</td>
</tr>
<tr>
<td></td>
<td>up-down</td>
</tr>
<tr>
<td></td>
<td>so any position needs two numbers</td>
</tr>
</tbody>
</table>
How do we locate a spot in the real world (such as the tip of your nose)? We need to know:

- left-right,
- up-down, and
- forward-backward,

that is three numbers, or 3 dimensions!

3 Dimensions

Cartesian coordinates can be used for locating points in 3 dimensions as in this example:

In fact, this idea can be continued into four dimensions and more - I just can't work out how to illustrate that for you!

RETRIEVED FROM: https://www.mathsisfun.com/data/cartesian-coordinates.html
Funny Girl: the Ratios of FACE, PART 1

Sample face-- Quadrants and Cartesian Coordinates
Funny Girl: the Ratios of FACE, PART 1

NAME__________________________________________

A little about me

I am in ______ grade.

Favorite color:

Favorite food:

People in my family:

Things I like to do:________________________________

________________________________

metaphor: I am like a...

________________________________

________________________________

________________________________
Student Standards for English Language Arts: Reading Grade 6

Key Ideas and Details

1. Cite relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

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Reading Standards for Informational Text

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3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

6. Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.

Student Standards for English Language Arts: Writing Grade 6

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
d. Use precise words and phrases, relevant descriptive details, and *sensory language* to convey experiences and events.

e. Provide a conclusion that follows from the narrated experiences or events.

### Student Content Standards for Mathematics: Grade 6

**The Number System 6.NS**

**C. Apply and extend previous understandings of numbers to the system of rational numbers.**

5. Understand that positive and negative numbers are used together to describe quantities having opposite directions or values (e.g., temperature above/below zero, elevation above/below sea level, credits/debits, positive/negative electric charge); use *positive and negative numbers* to represent quantities in real-world contexts, explaining the meaning of 0 in each situation.

6. Understand a rational number as a point on the number line. Extend number line diagrams and coordinate axes familiar from previous grades to represent points on the line and in the plane with negative number coordinates.
   
a. Recognize opposite signs of numbers as indicating locations on opposite sides of 0 on the number line; recognize that the opposite of the opposite of a number is the number itself, e.g., \(-(-3) = 3\), and that 0 is its own opposite.
   
b. Understand signs of numbers in ordered pairs as indicating locations in *quadrants of the coordinate plane*; recognize that when two ordered pairs differ only by signs, the locations of the *points are related by reflections across one or both axes*.
   
c. Find and position integers and other rational numbers on a horizontal or vertical number line diagram; find and position *pairs of integers and other rational numbers on a coordinate plane*.

8. Solve real-world and mathematical problems by *graphing points in all four quadrants* of the coordinate plane. Include use of coordinates and absolute value to find distances between points with the same first coordinate or the same second coordinate.

**Geometry 6.G**

**A. Solve real-world and mathematical problems involving area, surface area, and volume.**

3. Draw *polygons* in the coordinate plane given coordinates for the vertices; *use coordinates* to find the length of a side joining points with the same first coordinate or the same second coordinate. Apply these techniques in the context of solving real-world and mathematical problems.
At the intersection of past and future stands the here and now. Fanny Brice had focus, on her unique abilities and where they were going to take her. In this lesson, students will continue to reflect on a quote and a song from the play that illustrate both Fanny Brice’s belief in herself and where those gifts were going to take her. Students will have the opportunity to further reflect on their own gifts and the steps they will need to take to be successful in the future.

Explain that students will build on concepts they developed in Funny Girl: the Ratios of FACE, PART 1. Explain the script of Funny Girl was developed about a real person—internationally known performer Fanny Brice.

Begin this lesson by investigating the real-life person Fanny Brice. As a class, review the following statement from Fanny Brice’s autobiography. Display the segment of Fanny Brice’s autobiography where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the segment. Follow this with a review of the pages of the Funny Girl script previously discussed in Funny Girl: the Ratios of FACE, PART 1. The pages include the opening lyrics of the songs IF A GIRL ISN’T PRETTY and I’M THE GREATEST STAR. Display the pages of the Funny Girl script where they can be seen by the whole class, such as on an Elmo, Promethean or SMART board.

As a class, consider the following questions: 1) How did Fanny Brice feel about her career? 2) How are these feeling about her career in evidence in the script of Funny Girl? 3) How did Fanny Brice achieve success? 4) What did she have to sacrifice to achieve success? 5) What did she never do?
Statement from Fanny Brice’s Autobiography

Reminiscing in her memoirs, Brice acknowledged the price professional women often pay for success: “If you have a career, then the career is your life...It is the biggest part of you and you can be married, have children, have a husband, but it isn’t enough for you because the career is always there in your mind, taking the best out of you which you should give to your husband and kids.” Yet, in what would have been the conclusion of her planned autobiography, she declared, “I made most things happen for me, and if they were good, I worked to get them. If they were bad, I worked just as hard for that. But I am not sorry. I will tell anybody that and it is the truth. I lived the way I wanted to live and never did what people said I should do or advised me to do.” Ambitious, tenacious, and tough, a survivor in a ruthless business where fame is especially ephemeral, she achieved greatness when she accepted her comic gifts and abandoned her desire to become a serious actor.

RETRIEVED FROM: https://jwa.org/encyclopedia/article/brice-fanny
Follow this discussion by asking students to reflect on the Quadrants and Cartesian Coordinates self-portraits, “All About Me” writing pages and the three paragraph self-reflections they wrote about themselves. Explain that they are now going to consider their personal past, present and future and ways they can personally achieve success.

Distribute a “Navigating Into the Future_About Me” writing page to each student. Ask students to complete the sheets by considering the following questions: 1) One year ago, what was my favorite thing to do? 2) Has this changed? Is there something I like to do now that I’ve only been doing for a little while?

Once students have completed the “Navigating Into the Future_About Me” writing page, distribute a Navigating Into the Future_About Me, Steps Sheet writing page to each student. Ask students to complete the sheets by reflecting on the steps they will need to take to learn more about things they are interested in right now. Once students have completed their Steps Sheet writing page, ask them to use it as a guide to write five paragraphs about their future self. Once they have completed their paragraphs, ask students to share their writing with the class.
Funny Girl: the Ratios of FACE, PART 2

Navigating Into the Future_About Me

NAME_________________________________________

A little about me

I am in ______ grade.

Favorite color:

Favorite food:

People in my family:

Things I like to do:

Things I would like to know more about:

Past

Present

Future
Funny Girl: the Ratios of FACE, PART 2

Navigating Into the Future_About Me, Steps Sheet

NAME______________________________________________

Five steps I will need to take to get there:

1. __________________________________________________
   __________________________________________________
   __________________________________________________

2. __________________________________________________
   __________________________________________________
   __________________________________________________

3. __________________________________________________
   __________________________________________________
   __________________________________________________

4. __________________________________________________
   __________________________________________________
   __________________________________________________

5. __________________________________________________
   __________________________________________________
   __________________________________________________
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Additional Resources

http://barbra-archives.com/live/60s/funny_girl_broadway_3.html
http://stageagent.com/shows/musical/1429/funny-girl
http://broadwaymusicalhome.com/shows/funny-girl.htm
https://www.amazon.com/Funny-Girl-Barbra-Streisand/dp/B001NIAQ9I
http://bookstore.ams.org/mawrld-28
http://www.musictechteacher.com/music_learning_theory/music_treble_clef_lines_and_spaces.htm