

From the director of **I AM DIVINE** and **TAB HUNTER CONFIDENTIAL**

**HE TOOK
A BITE OUT OF
HOLLYWOOD.
HOLLYWOOD
BIT BACK.**

The Fabulous
ALLAN CARR

AUTOMAT PICTURES and LOTTIE & LORRAINE PICTURES Present "THE FABULOUS ALLAN CARR" Inspired by "PARTY ANIMALS: A HOLLYWOOD TALE OF SEX, DRUGS AND ROCK 'N' ROLL" by ROBERT HOFLER

Edited by CARL PFIRMAN and JEFFREY SCHWARZ Original Score by MICHAEL "THE MILLIONAIRE" CUDAHY Main Titles & Graphic Design GRANT NELLESSEN Animation SEAN NADEAU

Associate Producer LOTTI PHARRISS KNOWLES Co-Producers LARRY SPITLER TAKI OLDHAM Executive Producer DAVID PERMUT

Produced by JOHN BOCCARDO Produced and Directed by JEFFREY SCHWARZ

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ALLAN CARR

TIP SHEET

AUTOMAT PICTURES and LOTTIE & LORRAINE PICTURES Present

Title	The Fabulous Allan Carr
Genre	Documentary
Running Time	90 Minutes
Format	DCP
Aspect Ratio	16:9 (1.78)
Sound	Stereo Lt / Rt
Copyright	2017
Director	Jeffrey Schwarz
Producers	John Boccardo & Jeffrey Schwarz
Co-Producers	Larry Spitler & Taki Oldham
Executive Producer	David Permut
Editors	Carl Pfirman & Jeffrey Schwarz
Composer	Michael "The Millionaire" Cudahy
Main Titles & Graphic Design	Grant Nellessen
Animation	Sean Nadeau
Interviewees	Patricia Birch, Maxwell Caulfield, Steve Guttenberg, Nikki Haskell, Randy Jones, Randal Kleiser, Sherry Lansing, Lorna Luft, Michael Musto, Robert Osborne, Brett Ratner, Connie Stevens, Alana Stewart, Marlo Thomas, Bruce Vilanch
Logline	Allan Carr built his bombastic reputation producing the hit movie GREASE and Broadway sensation LA CAGE AUX FOLLES, but it all came crashing down after he conceived the notorious 1989 Academy Awards.
Paragraph Synopsis	Armed with a limitless Rolodex and a Benedict Canyon enclave with its own disco, Allan Carr threw the Hollywood parties that defined the 1970s. A producer, manager, and marketing genius, Carr built his bombastic reputation amid a series of successes including the mega hit musical film GREASE and the Broadway sensation LA CAGE AUX FOLLES, until it all

came crashing down after he produced the notorious debacle of the 1989 Academy Awards.

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SYNOPSIS

Allan Carr was born Alan Solomon in the affluent Chicago suburb of Highland Park. Young Allan stood out - he was fat, he wore glasses, he didn't play sports, and he didn't excel in school. Allan was often told he was "flamboyant" (aka gay), a moniker that stuck throughout his life. Allan had a truly formative and life-changing experience when he attended a party for AROUND THE WORLD IN 80 DAYS at Madison Square Garden. Presided over by carnival barker / producer Mike Todd and his bride Elizabeth Taylor, Allan immediately recognized his calling in life. He wanted to be the master of ceremonies - the next Mike Todd.

And so, Alan Solomon became Allan Carr - a nom de plume far more befitting a marquee. After college, Allan landed a job booking talent for Hugh Hefner's Playboy's Penthouse TV series in Chicago. It was the beginning of Allan's burgeoning Rolodex, and brought him into the world of talent management. Allan would come to represent the careers of Ann-Margaret, Peter Sellers, Tony Curtis, Mama Cass Elliot, and Academy Award-winning composer Marvin Hamlisch. Allan's trajectory was quickly ascending.

He would soon cross paths with successful Australian manager / producer / entrepreneur Robert Stigwood, who produced the rock-opera TOMMY. Allan suggested a premiere party that would befit the broad theatricality of the film. That premiere, produced by Allan, would become legendary. Located in a mezzanine level subway entrance, guests included Andy Warhol and Elton John. It made headlines, and was the type of grassroots marketing that Hollywood hadn't yet embraced. Indeed, Allan Carr was changing the film world in his very first go round. Everyone knew it now - from Broadway to Hollywood Boulevard, Allan Carr could throw a party.

But as his reputation skyrocketed, not all was well with the young Carr. As he gained entrance into the land of beach bodies and beautiful people, Allan viewed himself as decidedly un-beautiful. His weight, his health, his sexuality - they all contributed to a feeling that he didn't belong. Hollywood was still a very closeted town. So Allan filled this void the only way he knew how - throwing the most lavish, extravagant, and theatrical of parties. He viewed each party as its own unique production full of creative choices, logistical practicalities, and broad proclamations. Every party represented himself. Every party was Allan Carr. And Hilhaven was the epicenter.

As his producing career took off - aided by acquiring the cheapo Mexican production SURVIVE! and revolutionizing specialty film distribution with THE DEER HUNTER - Carr needed a place to hang his hat. That place was Hilhaven - a Hollywood Hills Xanadu previously owned and occupied by Ingrid Bergman. It was a place Carr was proud to call home - what with its scandalous backstory, lavish pool, and basement club. But Carr's successes hadn't yet reached their peak just yet. Soon, Carr would have his greatest triumph - he would bring GREASE to the big screen.

Acquiring screen rights to the popular musical, Carr cast John Travolta and Olivia Newton-John and the film became a mega-hit, cementing his status among the elite

and making him a household name. His most fervent desires had become fully realized. But of course, pride cometh before the fall. Carr would follow this success with CAN'T STOP THE MUSIC, his attempt to bring the disco band the Village People to the big screen. With little foresight into the downward trajectory of disco, CAN'T STOP THE MUSIC turned out to be a debacle. Audiences and critics agreed – CAN'T STOP THE MUSIC was dead on arrival. Allan Carr was down, but not out – and his dream of bringing LA CAGE AUX FOLLES to Broadway came true. LA CAGE was a massively successful hit, and received a Tony Award for Best Musical. Allan Carr seemed invincible.

Fresh off the success of LA CAGE, Allan set his sights on making another dream come true – producing the Academy Awards.

Allan was tapped to produce the 61st Academy Awards, which he saw as the peak of his entire career. It was the moment he had always dreamed of – the shot at acceptance that always seemed unattainable. Allan set off to create a truly signature Allan Carr party – something the dry, old Academy had never seen before. Carr fixated on the creating the biggest opening number in history, which would be Allan Carr's moment to shine brighter than the Hollywood stars. Based on his reputation for gaudy spectacle, he knew the critic's knives would be sharpened. But with the massively ambitious creative choices he had made, what could possibly go wrong? The opening number featuring Snow White and Rob Lowe was everything Allan wanted it to be – and provided all the ammunition the critics needed.

Audiences around the world scratched their heads and held their noses. It was a crushing defeat. Allan Carr was now a social leper. Carr refused to leave his home and became a recluse. That he had contributed so much to the entertainment industry, provided no solace. Allan Carr never recovered from the Oscar show. His health declined, on June 29, 1999, the Kleig Lights were dimmed. The party was over for Allan Carr.

FILMMAKER'S COMMENTS

In the summer of 1978, I was nine years old and a sensational movie called GREASE was unleashed on the world. I had the album, the trading cards, posters, and the novelization, and even cooked up a sequel that I mailed to Paramount Pictures. Unbeknownst to me at the time, there was a visionary producer responsible for making all this magic happen, and his name was Allan Carr.

I was delighted to discover Robert Hofler's Allan Carr biography PARTY ANIMALS, and knew right away it had all the elements I look for when choosing a subject. A film adaptation would tie together themes of all my previous documentaries - stories of visionary mavericks (William Castle, Jack Wrangler, Divine, and Tab Hunter for example) who create larger than life personas to make their dreams a reality - all stories of outsiders becoming insiders. The challenge with THE FABULOUS ALLAN CARR was to look beyond the caricature, and explore the inner life of a complicated, contradictory man. It is a story of a star-maker who became a star.

In a pre-Twitter landscape, Allan Carr was a master of spin, and knew how to cajole and manipulate the press. He controlled the narrative, even spinning his failures into successes, as long as they kept on talking about him. Today's obsessive curation of our public personas on social media has its roots in Carr's celebrity, as we're all now presenting a carefully crafted image of ourselves to the world.

With this film, I also wanted to explore the gay experience in Hollywood in the 1970s and 80s - the new freedoms that could be enjoyed, and what the limitations were. It was an opportunity to tell a social history from the era when homosexuality was never discussed and gays sought solace in the movies, through the hedonistic 1970s and an embrace of the sensual, and the 1980s when AIDS came along and ruined the party.

Although it was no secret that Allan Carr was gay, he never formally acknowledged it publicly. The word "flamboyant" was used to describe him, a code word. Using humor and outrageousness to gain entry into a conservative industry, Allan Carr furthered the acceptance of gay identity just by being himself, and his sensibility found its way into his product. The work he produced was infused with a gay aesthetic impossible not to notice today. With LA CAGE AUX FOLLES he presented the first Broadway musical featuring a gay love story at its center. It was a revolutionary portrayal, made more poignant by the fact that it was released at the height of the AIDS crisis.

Allan Carr was the last great showman of the 20th century. As a friend of Allan's says in the film, "He was in the business of making people happy." I hope this film reminds us of the power of entertainment to bring joy into our lives.

NOTES ON THE FILM

In the pantheon of great showmen, there was P.T. Barnum. There was Mike Todd. And there was Allan Carr. Throughout the 1960s, 70s, and 80s, Allan Carr transformed himself from a pudgy sissy kid from Chicago into a major Hollywood power player turned Oscar producer. A sometimes producer / talent manager, other times marketing genius, and all the time party planner, Carr built his bombastic reputation amid a series of successes. He produced the mega-hit musical film GREASE, with its profits to the tune of \$400 million, he brought LA CAGE AUX FOLLES to Broadway for multi-year runs, he developed Oscar campaigns and platform rollouts for specialty films like *The Deer Hunter*. Oh, and the parties...

Armed with a limitless Rolodex and a Benedict Canyon enclave with its own disco, Carr threw the Hollywood parties that defined the 1970s. Audacious, hedonistic, almost Babylonian, Carr's parties had two simple rules - RSVP in advance and check your inhibitions at the door. A rotund Pied Piper of the Hollywood Hills, Carr greeted partiers in a diamond-encrusted caftan with promises of stardom. His soirees unified stars young and old, conservative and liberal, gay and straight. His is a study in excess - an unfettered, uninhibited explosion of luxuriance the likes of which Hollywood had never seen. It's a story that needs to be seen to be believed.

THE FABULOUS ALLAN CARR is the latest feature-length documentary from Emmy-award winning Jeffrey Schwarz, director of the recent hit TAB HUNTER CONFIDENTIAL, HBO Documentary Films' VITO, I AM DIVINE, WRANGLER: ANATOMY OF AN ICON, and SPINE TINGLER! THE WILLIAM CASTLE STORY. This jaw-dropping story will be told by the people who knew Carr best - friends Bruce Vilanch, Lorna Luft, Nikki Haskell, and Alana Stewart, Randal Kleiser (director of GREASE), Maxwell Caulfield (star of GREASE 2), columnist Michael Musto, studio exec Sherry Lansing, Steve Guttenberg (star of CAN'T STOP THE MUSIC), Randy Jones of the Village People, Connie Stevens, Marlo Thomas, the late Robert Osborne, and Brett Ratner (the current owner of Carr's Hilhaven mansion).

Allan Carr reached the highest pinnacle of success and adulation, but went down a rabbit hole of depression and failure. He is an unsung hero to anyone who strives to overcome their insecurities and throw what society deems a defect back in its face. His is a story worth sharing, and this film will restore Allan Carr to his proper place in the gaudy, wonderful, and sometimes sinister world of show business.

THE CREATIVE TEAM

JEFFREY SCHWARZ - Director / Producer

Jeffrey Schwarz is an Emmy Award-winning filmmaker based in Los Angeles. His feature documentaries include the SXSW premiere TAB HUNTER CONFIDENTIAL, about the 1950s heartthrob and movie idol. Previous work includes the Emmy Award-winning HBO Documentary Films' VITO, about the beloved gay activist and author of THE CELLULOID CLOSET, I AM DIVINE, a portrait of the international drag superstar and John Waters' leading lady, as well as SPINE TINGLER! THE WILLIAM CASTLE STORY and WRANGLER: ANATOMY OF AN ICON. Called an "EPK samurai" by Variety, he is also a leading producer of studio EPKs (electronic presskits), Blu-ray & DVD content, and original television programming through his company, Automat Pictures.

JOHN BOCCARDO - Producer

A practicing architect and real estate developer, John Boccardo has lately returned to his first love, film. He co-produced the documentary TAB HUNTER CONFIDENTIAL, also directed by Jeffrey Schwarz. A graduate of USC Film School, Boccardo worked as a screenwriter and script analyst in Hollywood prior to becoming an architect. THE FABULOUS ALLAN CARR marks his first full producing effort. Currently, he is also an associate producer on the 2017 feature films COLUMBUS, LUCKY, and THE HOUSE OF TOMORROW. John is actively involved in the Sundance Institute in Park City, Utah, where he lives part time.

DAVID PERMUT - Executive Producer

David Permut is an Oscar-nominated film and Emmy nominated television producer. His most recent success is the Academy Award-winning HACKSAW RIDGE, directed by Mel Gibson and starring Andrew Garfield. Previous films include THE POLKA KING (2017), MATCH (2014), YOUTH IN REVOLT (2009), CHARLIE BARTLETT (2007), DYSFUNCTIONAL FAMILY (2003), EDDIE I (1996), THE MARRYING MAN (1991), CAPTAIN RON (1992), FACE/OFF (1997) and DRAGNET (1987).

LARRY SPITLER - Co-Producer

While Larry has always enjoyed films and documentaries, he had never entered into the production side of the business, until a friend invited him to join TAB HUNTER CONFIDENTIAL as an Associate Producer. Larry is a graduate of the University of Oklahoma, lives in Henderson, Nevada and is retired. He is also an Executive Producer of the short documentary, ARE YOU REALLY MY FRIEND?

TAKI OLDHAM - Co-Producer

Taki Oldham worked as a documentary film producer and director in Australia before coming to the US in 2013 to co-produce Robert Kenner's MERCHANTS OF DOUBT. In the four years since, he has worked on projects including the Academy Award short-listed COMMAND & CONTROL, and the Emmy Award-nominated BING CROSBY REDISCOVERED.