

Automat Pictures  
"THE FABULOUS ALLAN CARR"

[01:00:20]

[FILM CLIP]

ROBERT OSBORNE : Hi I'm Robert Osborne standing out in front of the Shrine Auditorium in Hollywood. The 61<sup>st</sup> Academy Awards are going on right now inside.

FEMALE : And the show's producer Allan Carr is planning an unforgettable spectacle.

[01:00:33]

SHERRY LANSING : Nobody loved the Academy Awards and what it stood for more than Allan.

BRUCE VILANCH : The Oscars, they were immense in his life. They were the pinnacle. They were what it was all about.

[FILM CLIP]

MALE : Mr. Allan Carr..

ALLAN CARR : Hello.

[01:00:48]

JEANNE WOLF: This was what he always wanted to do. Produce the Oscars. This was his dream come true.

[FILM CLIP]

ALLAN CARR : You take three hours, get in bed, get a pizza, sit down and go boy, what are they gonna do this year?

[01:01:02]

JEANNE WOLF : His vision for his Oscars was to be bigger, more star filled, more spectacular than they had ever been.

[FILM CLIP]

ALLAN CARR : Please put your VHS on. Tell your audiences because this is a show I think you'll want to tape and save.

JEANNE WOLF : Producing the Oscars made him for a moment a high priest.

[01:01:18]

[FILM CLIP]

ALLAN CARR : I may be at Cedar Sinai on Thursday, but right now I couldn't be happier.

JEANNE WOLF : And that fact that they rejected what he'd done, really took him down.

[01:01:29]

NIKKI HASKELL : It's a movie. It's a movie about how this fabulous, terrific, outgoing, amazing man ended up in this situation. That was his swan song.

[FILM CLIP]

MALE: My guest is one of the most talented driving forces in the entertainment business today.

[01:01:46]

[FILM CLIP]

MIKE DOUGLAS: He's been called a genius as a producer of the most successful movie musical ever made, *Grease*.

[FILM CLIP]

ALLAN CARR: It's a twenty-four hour job that I happen to like very much. My business life and my social life is all mixed together.

[01:01:59]

[FILM CLIP]

MERV GRIFFIN: His Hollywood parties are almost as famous as his movies.

[FILM CLIP]

ALLAN CARR: Most people talk about nostalgia. The good old days. And I say to myself and to my friends I mean these are the good old days. They way they used to talk about Errol Flynn and Humphrey Bogart. We're doing it right now.

[FILM CLIP]

ALLAN CARR: This is really it. Roll it.

[01:02:16]

[FILM CLIP]

ALLAN CARR: I don't wanna wake up and go gee I wish I'd done that. And that's unfortunately what happens to a lot of people. They wait so long to have the moment. And I'm having all the moments right now.

[FILM CLIP]

ALLAN CARR: Now that's fabulous.

SHOW OPENING TITLES

[01:02:33]

[FILM CLIP]

MIKE DOUGLAS : I'm at Paramount Studios on the set of a big new musical movie, *Grease*. And the producer of *Grease*, he is Allan Carr.

PATRICK TOBIN : For guys of my generation, straight ones will say *Star Wars* was the definitive, formative film. For gay boys, *Grease* was that movie.

[01:02:52]

[FILM CLIP]

OLIVIA NEWTON JOHN : (singing) Summer heat, boy and girl meet, but at on the summer night.

PATRICK TOBIN : It's sort of ridiculous, but there's something magical about it.

[01:03:02]

[FILM CLIP]

ALLAN CARR : This was a breakthrough picture, not only for me, but for the Hollywood musical. It really brought back the Hollywood musical.

[FILM CLIP]

MERV GRIFFIN : Would you welcome Allan Carr.

[01:03:12]

PATRICK TOBIN : As a child I would watch Merv Griffin, so I remember seeing Allan Carr on the show.

[FILM CLIP]

ALLAN CARR : Hi, Uncle Merv.

PATRICK TOBIN : And Allan was not shy about his achievements.

[FILM CLIP]

ALLAN CARR : I did the movie *Grease*. I don't know if you people know that.

[01:03:24]

PATRICK TOBIN : Producers generally are in the background, but not Allan.

[FILM CLIP]

ALLAN CARR : This is *Shogun* comes to Beverly Hills.

SHERRY LANSING : He was a producer but he was also a star.  
People wrote articles about him. People wanted to be near him.  
People wanted to get to know him.

[01:03:35]

[FILM CLIP]

MIKE DOUGLAS : Is this one of the best people know if you want  
to know things going on in this city?

DON BLANTON : He was like the star maker. He told them what to  
wear and how to dress.

[FILM CLIP]

ALLAN CARR : You could be the next Lana Turner.

[01:03:46]

GREGG KILDAY : If there was one word that people attached to  
Allan it was the word flamboyant.

[FILM CLIP]

MALE : Your whole lifestyle is flamboyant.

ALLAN CARR : You think this is flamboyant?

GREGG KILDAY : And of course flamboyant at the time was often code for gay.

[01:03:58]

[FILM CLIP]

ALLAN CARR : We're just gonna ignore this?

MALE : Allan, that's a fantastic outfit you're wearing tonight. What is that?

BRUCE VILANCH : He was openly gay but I don't think it was discussed at that point. They were gentlemen's agreement gay. Everybody knew that they were gay. They just didn't speak of it.

[FILM CLIP]

ALLAN CARR : Oh baby, come on.

[01:04:16]

PAUL RUDNICK : There was a sense of hiding in plain sight. Suddenly gay people could be powerful. Before they were very much restricted to behind the scenes effort.

[FILM CLIP]

ALLAN CARR : You know what's criminal? That Barbra Streisand doesn't work more.

[01:04:28]

FRANK DE CARO : They key to Allan Carr's success is you have this flamboyant gay guy who managed to make things that people from all walks of life went crazy about.

[FILM CLIP]

(laughter)

FRANK DE CARO : Even *Grease* was this big hetero fantasy but it's filtered through this gay sensibility.

[01:04:45]

[FILM CLIP]

ALLAN CARR : That's what entertainment is about. Glamour is entertainment.

LORNA LUFT : Allan wanted to be Rock Hudson. And he wasn't. And that's why he thought if I can't be that, I'll be this. Allan Carr created a character. And this was his way of saying, this is my rebellion.

[01:05:08]

[FILM CLIP]

DR. RUTH :       Tell me how it started. You were born in the Midwest.

ALLAN CARR :     I was born in the suburbs of Chicago.

[01:05:17]

JOANNE CIMBALO :     Allan grew up in Highland Park, Illinois. It was a very comfortable life. No brothers. No sisters. I don't think he wanted for much.

[01:05:32]

[FILM CLIP]

ALLAN CARR :     I grew up living at the movies. In the great MGM musical era.

LORNA LUFT :     He was living in black and white. When he went into a theater, it became color. He wanted to live in the world of the movie musical where there was true glamour on screen.

[01:05:51]

[FILM CLIP]

MARILYN MONROE :     (singing) Diamonds are a girl's best friend.

BRUCE VILANCH : Like a lot of unathletic, fat, gay kids of the period, you ran away to the movies. This was a real transformative experience for a lot of people and, surprise, a lot of them wound up in Hollywood.

[01:06:11]

[FILM CLIP]

WALTER CRONKITE : And there's Mike Todd.

BRUCE VILANCH : Mike Todd was a big producer. His greatest triumph was *Around the World in 80 Days*.

[FILM CLIP]

MALE : Over twenty five million people have seen this Academy Award winning, record-breaking show of shows.

[01:06:26]

BRUCE VILANCH : Mike Todd threw this gigantic party for *Around the World in 80 Days* in Madison Square Garden and Allan was there.

[FILM CLIP]

WALTER CRONKITE : This is Walter Cronkite here in Madison Square Garden with our CBS television cameras to cover this party.

[01:06:38]

[FILM CLIP]

ALLAN CARR : I thought my gosh, that's terrific. And I've always been interested in the showmanship aspect of movies.

[FILM CLIP]

WALTER CRONKITE : And an Oscar in twenty two thousand copper colored chrysanthemums. The world's largest Oscar of course.

[01:06:50]

[FILM CLIP]

ALLAN CARR : When you're living in the suburbs of Chicago and your family's in the retail furniture business, you don't think of yourself as ever going to be able to become a success as a producer. People dream of being actors, writers. But a producer, it's very hard to express that dream.

[01:07:05]

[FILM CLIP]

MIKE TODD : I won the two biggest prizes you can get. The Academy Award and Elizabeth Taylor.

[FILM CLIP]

ALLAN CARR : And so that was a secret desire that I had for a long time.

[01:07:16]

JOANNE CIMBALO : Allan wasn't a brilliant student. He certainly wasn't an athlete. Allan never thought he fit in. But Allan loved seeing people have a good time.

[01:07:30]

[FILM CLIP]

MALE : He gives a party good, like a party giver should.

DAVID UMBACH : He would throw the parties for the jocks and the sorority girls. He absolutely pushed himself forward in all social events and made himself the center of attention and everybody loved him for it.

[01:07:47]

JOANNE CIMBALO : He was always funny and sophisticated. He was entertaining.

MARGARET NEELY WILHELM : Allan was always giving advice about what to wear and how to wear it. He was so popular with the Gamma Phi's that they did pin him and made him a mascot. Phi Delta Theta was one of the fraternities on campus and they were known as the jocks. They were the all-American boys.

[01:08:20]

DAVID UMBACH : He liked the big jocks, possibly because he found them attractive. Although this was never spoken. We did not discuss anything gay. We just both had that affinity and that was fine, but it was not discussed in the fifties. We were all in our own little worlds.

[01:08:40]

MARGARET NEELY WILHELM : That might have been one of the reasons why he gravitated toward the theater.

ROBERT LE CLERCQ : He was in his element. The theater. Making people laugh. Making people happy that they came to see whatever he did.

[01:08:57]

JOSEPH SCHMITT : He was just bursting. Full of ideas and ambitions. Knew what he wanted to do and off he went.

MARGARET NEELY WILHELM : Allan went into the city to begin to make a name for himself in the theater world.

JOANNE CIMBALO : Allan was born Allan Solomon. He needed to change his name on the theater marquee. Allan Solomon doesn't cut it. Allan Carr, there's a name.

[01:09:27]

GARY PUDNEY : La Carr rhymes with star, he used to say.

BRUCE VILANCH : Bankrolled by his parents he started presenting these plays. He was remarkably high-minded. He did *Mary Stuart* with Eva Le Gallienne who was a big theater star at the time. Stars. It's always about stars.

[01:08:57]

[FILM CLIP]

BETTE DAVIS : Hello, Gary. Like a cup of coffee?

GARY MERRILL : Sure, love some dear.

[FILM CLIP]

ALLAN CARR : And then I rearranged a tour that Bette Davis and Gary Merrill were doing. *The World of Carl Sandburg*. They were playing one night stands throughout the Midwest in high school auditoriums in Appleton, Wisconsin.

[01:10:02]

[FILM CLIP]

BETTE DAVIS : Sounds like Shakespeare, but isn't.

[FILM CLIP]

ALLAN CARR : I said this is no way to treat Bette Davis and Gary Merrill. They were still married at the time.

BRUCE VILANCH : He was doing good stuff but there wasn't that much of an audience for it. And unfortunately it went belly up.

[01:10:16]

[FILM CLIP]

HUGH HEFNER : Hello there. Glad you could join us this evening. I'm Hugh Hefner, editor publisher of Playboy Magazine and your host and this is Playboy's Penthouse.

DAVID STEINBERG : Allan worked for Hugh Hefner as the talent coordinator on Playboy's Penthouse.

[01:10:34]

[FILM CLIP]

LENNY BRUCE : Oh!

[FILM CLIP]

ALLAN CARR : Which was a wonderful way to learn about performers and their needs.

LORNA LUFT: Allan was a sponge. He learned real quick. He said that's what I wanna do.

[01:10:55]

BRUCE VILANCH : He came out here to become a manager. A manager is person who oversees all facets of a client's career. He started a company called Allan Carr Enterprises.

CONNIE STEVENS : He made his way around and wherever he went he was well liked. He really had an eye for talent.

[01:11:15]

[FILM CLIP]

TONY RANDALL : Danny Thomas' lovely daughter, Marlo Thomas.

MARLO THOMAS : Allan was the first person who ever really believed in me. I was the child of a famous person so nobody really takes you very seriously. Allan saw me in a play and he said you're great. You should be doing more things. I wanna help you. I wanna manage you. And he was just so exuberant. I didn't know a thing about him but I bought it. And then he said I wanna produce a play for you. It did very well. And so I started working in television in the shows of the time.

[01:11:52]

[FILM CLIP]

ALLAN CARR : At that time I either found new people or people who were having career problems. I was like a career doctor.

CONNIE STEVENS : He was attracted to dynamic personalities.

[01:12:23]

ROBERT HOFLEER : He had up and coming movie people like Dyan Cannon. And then he had some old time stars like Rosalind Russell and Tony Curtis and Peter Sellers. It was a good list and it was a very diverse list.

[FILM CLIP]

ALLAN CARR: I love stars. Stars are my favorite things in the world.

JEANNE WOLF : He thought bigger of them than they did. He envisioned all kinds of places they could go and took them there.

GARY PUDNEY : Marvin Hamlisch. Looked what he did with Marvin. Marvin was this schnook from New York who played the piano and Allan made him a huge, huge star.

[01:12:39]

BRUCE VILANCH : He was managing Mama Cass. And Allan thought that there was a big television career.

[FILM CLIP]

MAMA CASS : I would say that the world's in terrible shape but I'm afraid the world would say look who's talking.

BRUCE VILANCH : She and Allan were very close. They were bitchy and funny together and they were like sisters.

[01:12:57]

[FILM CLIP]

MALE : Now let's take a break for a close-up. A close-up on a very personable young man. Our next guest, Roger Smith.

BRUCE VILANCH : Roger Smith was a big television star off a show called *77 Sunset Strip*.

[FILM CLIP]

(singing)

VOICES : *77 Sunset Strip*.

[01:13:15]

BRUCE VILANCH : Who as a young heartthrob actor is probably most well known as being the grown-up child in *Auntie Mame*.

[FILM CLIP]

ROGER SMITH : Thanks, Auntie Mame.

BRUCE VILANCH : And he became Roger's manager.

ASA MAYNOR : By then Roger Smith was married to Ann-Margret.

[01:13:31]

ALLAN CARR : Ann-Margret is the most beautiful girl next door,  
and a hot, sexy siren.

[FILM CLIP]

ANN-MARGRET : Now is that the kiss of a woman interested in any  
other man?

ALLAN CARR : Something clicks in her when she gets in front of  
a camera. It's just like magic. And that's what America fell in  
love with. And unfortunately she had managers at the time who  
were not careful in what they chose for her.

[01:13:57]

[FILM CLIP]

ANN-MARGRET : You live behind walls here, man. Where I come  
from is outer space.

ANN-MARGRET : It started to go downhill. And it killed us  
because I knew that this can't continue. When you see a person  
in trouble you have to help. We finally convinced her that we  
were right.

GARY PUDNEY : He was fiercely loyal to her and he would sell  
her like she was the second coming.

[01:14:27]

ALLAN CARR : Roger and I sat down and put together a new act for Las Vegas and it just ignited the town. People went totally berserk. And she was one of the highest paid entertainers of all time in Las Vegas. And then Roger and I worked enormously hard to get her her own hour television show. Which was difficult because the networks didn't know if she still had the drawing power she once had.

[01:14:54]

[FILM CLIP]

ALL-MARGRET : (singing) I'm gonna make the scene.

MEN : (singing) Make the scene.

ALLAN CARR : The show was sensational. She looked great. And it beat *Bonanza*. Had sky rocketing ratings. And she went on to do really wonderful specials. And that showed the public really loved her and wanted her.

[01:15:13]

BRUCE VILANCH : It was a two-fold attack. One was to make her a great big Las Vegas star. And the other was to get her

seen by people in a really dramatic role. Mike Nichols was doing *Carnal Knowledge* at the time and she had exactly what he was looking for.

[01:15:28]

[FILM CLIP]

ANN-MARGRET : I'm a man-eater, a ballbuster and castrator. I wanna get married.

ALLAN CARR : It was a major triumph. They all realized that this is a very important actress and not just some musical comedy girl.

RAQUEL WELCH : The history making nominees are. Ann-Margret in *Carnal Knowledge*.

[01:15:46]

ALLAN CARR : *Carnal Knowledge* was her first Academy Award nomination and it was just a joyous thing. Ann-Margret is the kind of person that you wanna protect and love and nurture. She and I became very close.

[01:15:46]

BRUCE VILANCH : Roger and Allan formed a company called Rogallan. R O G A L L A N which no one knew how to pronounce. Rogallan, how may I direct your call?

[01:16:13]

ALLAN CARR : We formed a company to do movies. So Roger went to his typewriter and typed up this script that became *CC and Company*. Which we had written as kind of a tongue-in-cheek motorcycle spoof.

DANIEL GOTTLIEB : It starred Joe Namath.

BRUCE VILANCH : Joe Namath was a huge football star and to bring him into movies would be a fabulous gimmick.

[01:16:37]

[FILM CLIP]

ANN-MARGRET : Isn't it ironic how our paths keep crossing?

BRUCE VILANCH : And they did it because they could trade on Ann-Margret. It had a low rent it factor. And then they did a picture called *The First Time*. And is about a young guy who loses his virginity to Jackie Bissett.

[FILM CLIP]

JACKIE BISSETT : I think you'll find young men you age tend to exaggerate when it comes to their experiences with women.

[01:16:37]

ALLAN CARR : And the second movie we did, *The First Time*, with a newcomer that we found that was just extraordinary.

BRUCE VILANCH : The guy who played the role was named Wes Stern. Allan was quite smitten with him.

[01:17:13]

GARY PUDNEY : That was a tough scene with Allan. He was not the cutest guy on the block. And for him to find someone that would be with him was not an easy job. But he did. I had an apartment down in Puerto Vallarta and I invited Allan to come down there. He met a man in Puerto Vallarta. This kind of surfer type. And that was the first sexual experience he ever had. At that time Allan was early thirties. He finally found what he was looking for. That opened a big door for him, believe me. And the quest after that. He was always looking to get laid. So I took him to this shop. Bought him his first caftan.

[01:17:13]

GARY PUDNEY : And for the rest of his life he was in caftans.  
He must have had a thousand of them.

BRUCE VILANCH : It was free. It was loose. And of course it  
covered a multitude of sins.

[01:18:27]

[FILM CLIP]

ROBERT STIGWOOD : When I signed the Bee Gees, it didn't take a  
genius to know that one had an incredible, new exciting talent.

HOWARD ROSENMAN : Robert Stigwood was a great impresario. And  
he was a manager. And he managed the Bee Gees, Andrew Lloyd  
Weber and Tim Rice, and Eric Clapton. Very rich and very  
successful. And he wanted to get into the movie business.

[01:18:50]

[FILM CLIP]

MALE : Columbia Pictures and Robert Stigwood are proud to  
announce, *Tommy*.

NIKKI HASKELL : *Tommy* was just an over the top movie.

[01:19:02]

GARY PUDNEY : Robert Stigwood realized the talent that Allan Carr had for promotion. And he was brought on to promote the picture.

ALONSO DURALDE : Carr put together the New York premiere. And the New York premiere party.

[01:19:18]

HOWARD ROSENMAN : And he had this party in a subway station. So all these people who never took a subway in their lives came down and had this incredible party. And the cast of *Tommy* came. They all came. Those big, big stars.

[01:19:34]

BILL OAKES : Robert for all of his success was quite a shy and retiring sort. Allan opened up his eyes to a way of promoting things.

DAN GOTTLIEB : Allan went down to Mexico and while Allan was down there he went around to see what movies were playing. He sees this enormous line outside this theater so that attracted his attention.

[01:19:05]

[FILM CLIP]

MALE : *Los Supervivientes de Los Andes*. Una de las grandes tregedias del siglo veinte.

BRUCE VILANCH : *Survive* was a Mexican movie about the plane crash in the Andes where the soccer team ate each other.

[01:20:00]

[FILM CLIP]

MALE : What if some of them are alive? What will they eat?

MALE : That is a very important question.

[01:20:00]

BRUCE VILANCH : Hot young guys eating each other.

DAN GOTTLIEB : And he felt that this movie could make a lot of money in the English speaking countries. And we borrowed the money from Stigwood and they got the rights for all the English speaking countries.

[01:20:32]

[FILM CLIP]

MALE : *Survive*. The most shocking true story of human endurance ever filmed.

ALLAN CARR : And it was an exploitation picture but at least I felt it had a certain amount of truthful integrity. Here's a movie for a certain audience.

[01:20:46]

[FILM CLIP]

MALE : You must eat.

BILL OAKES : And it made like twenty million dollars in a week.

BRUCE VILANCH : *Survive*, this cheesy idea that everybody said was ridiculous, he promoted into something that made him a millionaire.

[01:20:59]

BRUCE VILANCH : Allan bought a house on Benedict Canyon and he named it Hilhaven.

KATHY BERLIN : Whose house it was was very important. Ingrid Bergman. It had a history.

[01:21:13]

BRUCE VILANCH : That house represented success. It made him one of them.

[01:21:19]

[FILM CLIP]

ALLAN CARR : We used to have big stars where you used to have to be beautiful to be in the movies. However in a long period of time we lost a lot of that glamour associated with Hollywood.

[01:21:29]

LORNA LUFT : Allan wanted to relive the 1930s and the 1940s when Hollywood was glamorous. And he did in his own home. He started giving parties.

[01:21:46]

[FILM CLIP]

ALLAN CARR : Do you believe this? From Vivian for my birthday.

NIKKI HASSELL : There was always a sense of excitement in the air when you came to Allan's party. You knew that if Allan was giving a party, it was the place that you wanted to be.

[01:21:57]

[FILM CLIP]

ALLAN CARR : Camella!

GRACE ROBINS : He made you feel important. He made you feel good. He made you feel glamorous and we were.

[FILM CLIP]

ALLAN CARR : Hi Dominick.

LORNA LUFT : Because he was so personable and funny we all wanted to know this interesting creature. So he was going like this with all of us.

[01:22:20]

GRACE ROBINS : He loved his friends. He wanted everyone to just have a good time.

NIKKI HASSELL :       Everybody who was anybody in those days went to those parties. His guest list was hand picked. He only had stars, celebrities. And he mixed everything together. He knew how to mix the soup.

[01:22:45]

LORNA LUFT : He loved all of the older movie stars.

[FILM CLIP]

SHELLEY WINTERS : I went to a party in your house and I had a sandwich.

LORNA LUFT : He had all of the younger movie stars. He had everyone from the music world.

[01:22:58]

ALANA STEWART : He actually gave Rod and I our wedding party. And he had all these ice sculptures and he was very upset because they started to melt because it was like a hot night.

[FILM CLIP]

[01:23:09]

ALLAN CARR : What were you doing with Wonder Woman in the corner?

GREG GORMAN : Just about everything went on. It was those days and the drugs were flying. Pretty boys were roaming around.

NIKKI HASKELL : He had a lot of gorgeous boys at all the parties. And he had a lot of boy parties at the pool and, you know, whatever goes with it.

[FILM CLIP]

[01:23:28]

ALLAN CARR : Off, that's it. Thank you.

BRUCE VILANCH : As the evening would wear on things would degenerate.

HOWARD ROSENMAN : All the big stars and all the straight people, they all left. And then the party became a big gay party.

[01:23:39]

NIKKI HASKELL : He had a party for the Cycle Sluts.

LORNA LUFT : You saw everybody's back go up in the older generation. That was interesting to watch Jane Russell and her face. The Hollywood establishment, they were taken aback. And Allan thought it was fabulous. And of course it was all gonna go mmm-mmm-mmm-mmmm-mmm-mmm-mmm the next day.

[01:24:03]

[FILM CLIP]

ALLAN CARR : Fabulous.

LORNA LUFT : It was all about having himself talked about.  
Allan knew how to play the game.

[01:24:13]

JOSEPH SCHMITT : He was in the business of making people  
happy. And he wanted to make the people that he represented  
happy. He wanted to have them doing something that would make an  
audience be happy.

JOANNE CIMBALO : It was a lifelong pattern. I'll make  
everybody else happy. I'll take care of them. You think  
eventually it's gonna soak in for you and that isn't the case.

[01:24:45]

LORNA LUFT : He was very funny. He could truly make you laugh.  
But there was a complicated side of Allan. There were very few  
people who really knew the real Allan Carr.

[01:25:00]

JOANNE CIMBALO : Allan was a very wonderful old friend. It was always just a beautiful heartedness about him that I experienced always. He had a big childlike heart, but there was an undercurrent of unhappiness. His way of dealing with the pain was to numb it by eating. That was the way he handled his pain throughout his life.

[01:25:36]

[FILM CLIP]

ALLAN CARR : So I gotta take this off. Okay this is it. Now Mike has seen me in all my phases of my weight.

MIKE DOUGLAS : I've seen you at every weight.

ALLAN CARR : At every weight. I have clothes in every weight.

MIKE DOUGLAS : You've been living it up a little Allan.

ALLAN CARR : I've been living it up.

[01:25:46]

DAN GOTTLIEB : Allan did when it came to food did have an addictive personality.

ALLAN CARR : Yes I've been partying, going around the world and people say have a Peking duck and have a little taste. And you can't say no.

[01:25:56]

WES WHEADON : I never could understand Allan. He would eat dinners and meals that we would all be at and he would just pick. He was kind of a closet eater. He would come down in the middle of the night and just go crazy in the kitchen.

[01:26:11]

NIKKI HASKELL : He was obsessed with losing weight. Allan would have done anything to be thin.

[FILM CLIP]

MALE : My next guest this morning is a man who once would you believe felt that he was so fat he went to hospital and he had his jaw wired together for two months to stop from eating.

[01:26:26]

ANA MAYNOR : But he had a milkshake and he was sucking on the milkshake with his jaw wired. So I thought I don't think this is gonna work. So that was his first attempt you know and then later he did have the operation

[01:26:44]

JOANNE CIMBALO : He had a gastric bypass. He had tried enough things that hadn't worked and this seemed like the answer. That was really drastic at that point and fairly new.

[01:26:44]

ALLAN CARR : It's not good to keep gaining and losing weight. And although I pretend I'm nineteen and I feel nineteen I'm not nineteen. And it's time to get down to like my regular weight. I've lost about sixty pounds since Christmas.

[01:27:13]

GARY PUDNEY : He really had a desire to move up in to the upper echelons out here in Los Angeles. To have him come to a meeting at the network was well you know absolutely bizarre. These network squares would be in the conference room and in he would come. Blowing kisses and doing all the shit that he did. He was hard to take with a lot of square people.

[01:27:37]

ALLAN CARR : I went to the bathroom backstage and I dropped my bells and plugged up the men's room toilet.

GARY PUDNEY : People didn't really have a great respect for Allan.

[FILM CLIP]

ALLAN CARR : You know how much it costs to get the hair this color?

[01:27:46]

LORNA LUFT : Once you start coming into Hollywood as a cartoon, you're gonna be known as the heavy guy in a dress.

[FILM CLIP]

ALLAN CARR : See I'm stuck together. I'll tell you about this jacket in a minute.

[01:27:59]

PAUL RUDNICK : He asked me what I thought of him and I was stuttering and being polite and he said no, no, no. What do you really think? Do you think I'm just some big, stupid fat faggot? And I was like no actually now I don't. Because he was on to himself. He knew what people thought of him.

[01:28:14]

JEANNE WOLF : You could have a good time kind of saying who is this kook?

[FILM CLIP]

ALLAN CARR : You believe this? Look at this.

[01:28:19]

JEANNE WOLF : But if you worked with him you knew how smart he was. If you need his advice you knew how wise and visionary and perceptive he was. And in some ways, how ahead of his time he was.

[FILM CLIP]

[01:28:31]

ALLAN CARR : It's called show business. And there's a part of me that's the show and there's part of me that's the business.

THOM MOUNT : I was running Universal. I had a program of pictures. I was trying to change the way Universal was perceived in the business. To that end we got involved in the making of *Deer Hunter*. *Deer Hunter* was about the black heart of American violence. We were in for a lot of cash and it was dicey subject matter. I called Allan and I said listen. I have no idea how to

get people into a theater. I knew that Allan would take it personally. He'd come up with something genius.

[FILM CLIP]

[01:29:08]

ALLAN CARR : I was not interested to see a movie about Vietnam and poor people. I like certain kinds of entertainment pictures. I don't like what I thought would be a very depressing movie. On the contrary I found *The Deer Hunter* illuminating and spiritual and I was so touched and moved by it that I had volunteered my services to help launch this pictures.

[01:29:29]

THOM MOUNT : He conceived of the first late in the year release for Academy consideration in the history of Hollywood.

[FILM CLIP]

ALLAN CARR : There are all these movies that come out every year. And a lot of movies that are released like early in the year when it comes time for the Academy, for the nominations, you may have forgotten. And so it's a way of remembering.

[01:29:48]

THOM MOUNT : Allan suggested one theater in New York. One theatre in LA. Two weeks before the end of the year. And we will take ads out that say *The Deer Hunter*. Special release for Academy consideration. It had never been done. Allan lifted the film's reputation up before it went into general release.

[FILM CLIP]

[01:30:09]

ALLAN CARR : It's a picture that they will look at our time and say this is a movie that's about what America is about. That's how emotional it is and I can't wait for you to see it.

JOHN WAYNE : And the winner is *The Deer Hunter*.

ALLAN CARR : And we did find an audience for that picture. It was commercial successful. It won the Academy Award. I believe in this piece of work that I had nothing to do with but I wanted to help it. That's giving back something to the business that you believe in.

[01:30:35]

JOHN BREGLIO : He now had a totally elevated reputation. And now he had the bug of being a film producer.

[FILM CLIP]

[01:30:45]

FEMALE : Mr. Carter will address what he calls a malaise affecting the nation.

MALE : A shortage of fuel and there's a crisis in our hands.

MALE : There's been a state of emergency declared.

[FILM CLIP]

[01:30:54]

ALLAN CARR : If you wanna be depressed watch the eleven o'clock news.

MALE : Six million people are out of work.

ALLAN CARR : Recession. Depression. We're in it folks.

JIMMY CARTER : The actions of Iranian leaders and the radicals who invaded our embassy were completely unjustified.

[01:31:07]

[FILM CLIP]

ALLAN CARR : What you have to do is give people entertainment. Have some fun. Have some jokes. See pretty people. And forget your troubles cause we got troubles enough.

[FILM CLIP]

JUDY GARLAND : (singing) Shout hallelujah, come on come on get happy. You better chase all your cares away.

[01:31:21]

[FILM CLIP]

ALLAN CARR : The American public in the forties and fifties took those movies for granted. You had Betty Grable at Fox. Rita Hayworth. Esther Williams. And then all of a sudden it stopped. It all stopped. We got into serious, important movie making.

[01:31:34]

[FILM CLIP]

MARLON BRANDON : Are you an assassin?

ALLAN CARR : Now I think that's fine but if you could explain to me *Apocalypse Now* and the last half hour, good luck.

[01:31:34]

[FILM CLIP]

MARLON BRANDON : The horror.

ALLAN CARR : Let's see movies like we used to see.

[01:31:34]

MICHAEL MUSTO : *Grease* was a hit Broadway show about a bunch of kids in the fifties in high school.

[FILM CLIP]

ALLAN CARR : And I saw *Grease* and said gee I'd like to make this into a movie.

[01:31:58]

JEANNE WOLF : *Grease* was sort of a throwback to his love for musicals and also a tribute to his fantasy of what high school was or could be.

[FILM CLIP]

ALLAN CARR : It's what it was like growing up in the era of James Dean and Cinemascope and 3D and rock and roll and greased hair and ponytails and poodle skirts. It was an age that I of course was too young to remember. It's the ultimate fifties statement in musical comedy.

[01:32:27]

BILL BUTLER : Allan Carr had this vision and his ideas were so great. This was a musical and it was right up Allan Carr's alley. He knew exactly how to do it. He had to get the money to do the movie. Bob Stigwood had the money and he had to sell Stigwood. And I never saw anybody that could sell something as well as Allan Carr.

[FILM CLIP]

[01:32:52]

ALLAN CARR : The people at home will all love it because it's nostalgia from the fifties but also very current because a lot of the kids behave the same way they do today as they did then.

BILL BUTLER : Stigwood bought it says great here's some money. Go make your movie.

NEIL MACHLIS : And Allan was the producer of *Grease* with Robert.

[01:33:10]

ALLAN CARR : We don't have Judy Garland and we don't have Gene Kelly and Fred Astaire any more. So I tried to find new people. John Travolta is that kind of discovery.

[01:33:22]

NEIL MACHLIS : *Welcome Back Kotter* was very popular on television.

[FILM CLIP]

JOHN TRAVOLTA : Hey, Kotter. Up your nose with a rubber hose.

JOEL THURM : John at that time had become a TV sensation.

[FILM CLIP]

JOHN TRAVOLTA : The toughest kid in school. Voted most likely to take a life.

[01:33:36]

JOEL THURM : He was the breakout star. And it was only gonna get bigger and bigger.

[FILM CLIP]

JOHN TRAVOLTA : I feel like this is just the beginning.

JOHN TRAVOLTA : *Grease* opened on Broadway in seventy-one. And I had seen it off-Broadway at the Eden Theater in New York and it was like my favorite show. I desperately wanted to be in

it. I asked if I could get an audition for *Grease* and I did for the national road company and I got that.

[01:33:59]

ALLAN CARR : And now you're starring in the movie.

JOHN TRAVOLTA : (singing) I got chills. They're multiplying.

LOUIS ST. LOUIS : That's Allan at work who came up with the idea of Olivia.

[01:34:09]

[FILM CLIP]

OLIVIA NEWTON-JOHN : (singing) You better shape up you better understand.

ALLAN CARR : We had looked at a lot of girls and a lot of girls had looked at me to get this part. And there was only one girl that I wanted. And she was so funny and so adorable and so perfect and she was already a big star in another media. We did a screen test and she was wonderful. And she's gonna be the big musical star of the seventies.

[01:34:33]

[FILM CLIP]

JOHN TRAVOLTA & OLIVIA NEWTON-JOHN : Are you sure? Yes I'm sure  
down deep inside.

BILL BUTLER : All of the talent caught on very quickly to Allan  
Carr's magical vision. Creative people working together create  
great things and *Grease* was created that way.

[01:34:51]

RANDALL KLEISER : Even though I'd never done a feature before,  
he was supportive of what I was doing. Allan surrounded me with  
people who were really experience professionals.

[01:35:01]

PAT BIRCH : Allan Carr as a producer was the most supportive  
producer anybody could have. If he didn't like something he let  
you know it but on the other hand he was right there behind you.

[01:35:12]

LOUIS ST. LOUIS : He provoked a huge creative atmosphere. It's  
time to go to work. It's time to make a movie. Isn't this fun?

RANDALL KLEISER : His sensibility permeated the whole production. It was like a social event for him to be on the set. Allan had this idea of using fifties icons.

[01:35:30]

[FILM CLIP]

JOAN BLONDELL : What'll it be kids?

ALLAN CARR : And what I like to do is what I call my mix and match cast. I have new people, young people, establishment people, older stars.

ALONSO DURALDE : It was like putting together a party. The kids like Olivia Newton-John. The parents will be thrilled to see Eve Arden.

[01:35:44]

[FILM CLIP]

EVE ARDEN : If you can't be an athlete, be an athletic supporter.

LOUIS ST. LOUIS : Allan he said you know John's not happy. Olivia's got "Hopelessly Devoted." He wants his own song. And I said shouldn't he have a song called "Sandy"? And he said well I

don't know. You're the musician. Why don't you go back to the hotel and write it. And bring it to me tomorrow morning at seven thirty. Allan really wanted that song. And I took it to Allan at seven thirty the next morning. I played it for him.

[01:36:19]

[FILM CLIP]

JOHN TRAVOLTA :       (singing) Sandy, can't you see. I'm in misery.

LOUIS ST. LOUIS :    He said it's divine. It's fabulous. It's a hit.

[01:36:29]

[FILM CLIP]

JOHN TRAVOLTA :       Why aye aye aye. Oh, Sandy.

[FILM CLIP]

TOM BRADLEY :    As mayor of the great city of Los Angeles I'm proud to proclaim this day in Los Angeles as *Grease* Day.

[01:36:46]

ROBERT OSBORNE : The premiere of *Grease* was one of the most glamorous events I ever went to. Well the crowds were just mammoth. There was so much enthusiasm.

[01:36:58]

[FILM CLIP]

JOHN TRAVOLTA : Sandy.

OLIVIA NEWTON-JOHN : Danny.

GREGG KILDAY : *Grease* burst out of the gate the summer it opened.

[FILM CLIP]

OLIVIA NEWTON-JOHN : Danny.

JOHN TRAVOLTA : Sandy.

[01:37:05]

ALONSO DURALDE : Kids ate it up with a spoon.

[FILM CLIP]

JOHN TRAVOLTA : Oh bite the weinie Riz.

STOCKARD CHANNING : With relish.

ALONSO DURALDE : The songs became part of the national consciousness.

[FILM CLIP]

GROUP : (singing) We go together like ramma lamma lamma dah digity dingy dong.

[01:37:17]

JEANNE WOLF : Allan turned this movie into a worldwide party.

ALLAN CARR : All over the world. Foreign countries like Israel, Spain and Hong Kong and Bali and Singapore and India. And I went to Paris for the opening. I saw them dancing and singing in the aisles. That's our link throughout the world.

[01:37:35]

MIKE DOUGLAS : In seventy eight Allan *Grease* was the number one grossing film of the year?

[FILM CLIP]

ALLAN CARR : Yes and it is the largest grossing musical in the history of the movies.

BRUCE VILANCH : We were having lunch and courier arrived and it was a check from Paramount. He opened it up and he just said you may wanna look at this and he handed it over. It was a check for eight million dollars.

[01:38:01]

ALONSO DURALDE : Because Allan Carr in addition to being a great promoter is also a great self-promoter.

[FILM CLIP]

OLIVIA NEWTON-JOHN : Allan Carr, the producer of *Grease*.

ALLAN CARR : Hi.

ALONSO DURALDE : He winds up taking the lions share of the attention. *Grease* seems like it's his baby.

[01:38:12]

[FILM CLIP]

ALLAN CARR : To win this award having co-produced the biggest grossing musical in the history of the movies and passing a kidney stone all in the same evening is almost too much but that's what's happened.

[01:38:24]

RANDALL KLEISER : I don't think he wanted anyone to think that it wasn't him doing everything.

[FILM CLIP]

ALLAN CARR : Everything that goes on in this picture is something that I personally supervised, wrote or chose.

[01:38:34]

RANDALL KLEISER : He would have parties to which I was not invited. I would read about these parties in the Hollywood Reporter and say what? I didn't get to go to that.

[FILM CLIP]

ROBERT STIGWOOD : As a fellow Aussie I'm really proud of your triumph tonight.

[01:38:48]

BILL OAKES : Robert privately was always a little bit wary of the fact that it seemed to have become an Allan Carr production when Robert put the whole thing in gear. I don't think Paramount would have made that deal with Allan. Robert felt it was his relationship with the studio that got the film made. Robert was

a more canny businessman. Robert and Allan's personalities are almost diametrically opposed. Robert professed to be appalled sometimes by Allan's behavior and his appearance. He once told Allan to leave his hotel and go back and change out of your dress. But there was always a grudging admiration from Robert to Allan.

[01:39:23]

JOHN BREGLIO : They always remained friends but Allan really didn't need Robert now. He had his own money.

[FILM CLIP]

ALLAN CARR : My accountant is so pleased.

[01:39:33]

ALANA STEWART : When *Grease* came out it just took Allan to a whole different level. He really got the respect of the filmmaking community because it was a huge hit. And in Hollywood nothing's respected more than those big bucks. *Grease* brought him success and with that came power.

[01:39:55]

[FILM CLIP]

ALLAN CARR : I became the new hot person in town. All I have to do is go to Ma Maison and when I come into the restaurant and see two thirds of the most important the most fun and the most glamorous people in the world.

[01:40:06]

BILL OAKES : I remember Robert thinking oh dear god look what we've unleashed.

[FILM CLIP]

ALLAN CARR : And I'm thrilled when Gregory Peck and his wife come to my house for dinner.

ALANA STEWART : Allan became almost as much of a star as the stars of *Grease*.

[01:40:18]

[FILM CLIP]

TONI TENIELLE : Please welcome producer Allan Carr.

GARY PUDNEY : Allan was a real hambone. He liked to get out there and be Allan Carr. Rhymes with star.

[01:40:29]

[FILM CLIP]

ALLAN CARR : Oh my god you're Allan Carr I see you on Tom Snyder you were so fabulous.

DANIEL GOTTLIEB : He really lived for the moment and if he had money he spent it. He had for example a Lucite piano.

[01:40:40]

GARY PUDNEY : His taste in was just abysmal. He liked the flash and he had the cash.

[FILM CLIP]

ALLAN CARR : I am like the Elizabeth Taylor of houses. I wanna marry every house I go to.

[01:40:51]

BRUCE VILANCH : He had a little empire of houses. He had Hilhaven in Benedict Canyon. Then at Malibu was Seahaven. And then he bought a house in Kahala, Honolulu. Surfhaven. And then he had Viewhaven in New York.

[01:41:05]

JOANNE CIMBALO : He was so extravagant and yet extravagant with everybody. He was wonderful about wanting to share.

[01:41:16]

PAT BIRCH : I know about kids that he put through school.  
Allan never bragged about what he was doing for other people.

JOANNE CIMBALO : He was generous and had great fun with his  
money.

[01:41:27]

[FILM CLIP]

ALLAN CARR : I turned my laundry room into an Egyptian deco  
discotheque.

BRUCE VILANCH : So it was like going to Studio 54 if it was  
in Cairo. You would go downstairs and suddenly you were in this  
other world.

[01:41:42]

[FILM CLIP]

ALLAN CARR : Come in let me show you.

BRUCE VILANCH : Strobe disco lights. Lots of glass top  
tables where people were chopping up cocaine.

DON BLANTON : He built the disco not only for his own pleasure but to attract young people in there.

[01:41:56]

BRUCE VILANCH : Well he became enabled because he had so much money he could exercise his wildest whims. He had a very healthy appetite.

NIKKI HASKELL : A lot of cute boys during that time. They always came from someplace. Iowa, Kansas City, Alabama. They come to Los Angeles cause they want to be movie stars and they figure wow you know I'll meet Allan Carr and he'll put me in a movie.

[01:42:19]

BRUCE VILANCH : But he liked a certain type. He liked young looking guys who were pliable. Twinkies we called them.

[01:42:28]

TOMMY WILLIAMS : Twinkies were usually blonde, cute, young. I was typical twenty one year old without any real direction. It was a great time to be young and gay. Allan had the reputation as the Grand Poobah of the gay scene. I'd heard the stories of

bowls of cocaine and Quaaludes. Boys and celebrities. It was arranged for me to go up and meet him. I was standing in front of the Lucite piano. The bedroom door opened up and he came floating out in one of his caftans introducing himself and saying I'm Allan and who are you? I'm sure I was brought there as some sort of boy toy. Did we party and play? We fooled around a little bit but I don't remember Allan ever participating sexually. Definitely more of a voyeur. Certainly enjoyed watching.

[01:43:34]

RANDALL KLEISER : He liked watching boys wrestle. There was a scene in *Grease* where he wanted desperately to have boys wrestling in the background so we put that in for him.

[01:43:44]

TOMMY WILLIAMS : Allan and I connected almost instantly. He was somebody who I really felt comfortable and enjoyed being around. There wasn't anything that he wouldn't do for me just to make sure that I was as happy and taken care of as I could be.

[01:44:02]

GREG GORMAN : Allan took good care of all the kids. The relationships served both of them probably pretty well. Some of

these boys that he was with were loves of his life. Really depends on how you define love. The people in his life definitely fulfilled a need.

[01:44:20]

MANNY KLADITIS : In terms of partners or any of that I don't think so. He was so preoccupied with himself that there's no room for anyone else.

[01:44:32]

[FILM CLIP]

ALLAN CARR : Quite frankly I think that at this point I have prove that there's certain things that I know about. I am a producer who has a real opinion. A real outlook on how I want things done and I feel that I've earned the right to either do it my way or not do it. And this point I can basically make whatever I want.

[01:44:58]

RANDY JONES : The producers of Village People were two French guys, Jaques Morali and Henri Belolo. And one of them being straight and one of them being gay, the gay one saw these iconic male images in the Village and that gave them the idea to do a music group and to put us together with some good pop songs.

[01:45:20]

[FILM CLIP]

VILLAGE PEOPLE : (singing) Macho macho man yeah. I've got to be a macho man.

BRUCE VILANCH : They came to LA and they were doing Don Kirshner's Rock Concert.

ALLAN CARR : And I saw them perform. I saw all the young people get excited. The same young people who went to see *Grease*. And I made up the movie while I was watching them perform. We all went to dinner afterwards and I stood up and I said this is gonna sound very strange but I just invented a movie for you all to star in.

[01:45:48]

[FILM CLIP]

MALE : The summer of seventy-eight brought you *Grease*. Now get ready for the eighties as Allan Carr launches the decade with the musical extravaganza of all time. Get ready for *Can't Stop the Music*.

[01:46:03]

MARILYN SOKOL : The showman that he was was attracted to the wonderful uplifting spirit of the Village People.

VILLAGE PEOPLE : (singing) Magic Night. Magic's in the music. It's a magic night.

[01:46:17]

DON BLANTON : The movie itself was a hodgepodge of all the outrageous things that Allan wanted to do.

ALLAN CARR : It's like *Singin' in the Rain* nineteen eighty. It's a musical fantasy.

[01:46:27]

[FILM CLIP]

VILLAGE PEOPLE : Do the shake. Do the shake. Do the milkshake. The milkshake. Yeah.

PAUL SAND : He put elements that excited him in it. Athletic young men. Glamorous women. Roller skates. The music of the time. He wanted to put on a glamorous movie.

[01:46:49]

[FILM CLIP]

MALE : All right. Roll it.

FRANK DE CARO : *Can't Stop the Music* was really a Village People origin story.

[FILM CLIP]

STEVE GUTTENBERG : My time is now.

ALONSO DURALDE : Jaques Morali becomes Jack Morell. A struggling New York songwriter and dental school dropout played by Steve Guttenberg, struggling New York actor and dental school dropout.

[01:46:07]

[FILM CLIP]

STEVE GUTTENBERG : I'll go back to dental school like my father wants.

STEVE GUTTENBERG : I read for the part and he said come back tomorrow in short shorts and let me see your body. I'm twenty years old, ambitious, and I just wanted to make it. So I came back the next day in short shorts. There were a host of great actors up for that part but maybe I wore the shorts the best. He

believed in me. You're in one of my movies. What do you think's gonna happen to you? You're gonna be John Travolta.

[01:47:39]

[FILM CLIP]

STEVE GUTTENBERG : Benny made me guest DJ at the club tonight.

INDIAN : It's about time someone's hip to your talent.

STEVE GUTTENBERG : Yeah. Give me some of that.

[01:47:46]

[FILM CLIP]

MALE : Why did you knock back the part of *Can't Stop the Music*, the lead part.

BRUCE VILANCH : Allan went to Oliva because she was his leading lady.

[FILM CLIP]

OLIVIA NEWTON-JOHN : Allan told me what he had this project that he wanted me to do. It sounded great but when I read the script and it just it didn't feel right and so I declined and he wasn't too happy with me.

[01:48:17]

[FILM CLIP]

MALE : You wanted Olivia for this film.

ALLAN CARR : We talked about it and it didn't work out.

BRUCE VILANCH : It went from being she's brilliant. She's fabulous. She's the only one. To that ingrate. Allan says it's gonna be Cher. And he calls me back and he says okay Cher's out. But I saw this thing last night on TV with Raquel Welch as an Indian squaw. So Raquel's now in. She drops out. He says finally okay Valerie Perrine.

[01:48:33]

VALERIE PERRINE : Allan Carr he put me up for *Can't Stop the Music*. And I looked hot.

[01:48:42]

ALLAN CARR : She's always played dramatic roles but she had never done a glamorous, romantic comedy. She plays the most famous model in New York.

ROBERT HOFLEER : Allan quite often had a very novel approach to casting.

[FILM CLIP]

[01:48:54]

MALE : Bruce Jenner set a new world decathlon record.

DON BLANTON : When he watched Bruce Jenner in the Olympics he wanted to meet him and he made that happen.

[FILM CLIP]

[01:49:03]

BRUCE JENNER : I worked out a lot. Ate a lot of Wheaties.

ALLAN CARR : I was so taken by his personality I actually had him read a scene for me one day and he's a very funny comedian.

[FILM CLIP]

BRUCE JENNER : I'm the lawyer for the hottest new group in show business. The Village People.

[01:49:16]

MICHAEL CHILDERS : Bruce Jenner, this big butch athlete, surrounded by hundreds of faggots running around. He looked bemused. Bemused by it all.

NEIL MACHLIS : The director was Nancy Walker.

[FILM CLIP]

[01:49:29]

VALERIE HARPER : Hi ma.

NANCY WALKER : Hi Rhoda.

PAUL SAND : She was this funny lady. In the movies and on Broadway.

[FILM CLIP]

NANCY WALKER : I'm a performer.

MARILYN SOKOL : She's a luminary for her comedy. She was ubiquitous.

[01:49:44]

[FILM CLIP]

NANCY WALKER : Bounty's the quicker picker upper. Half a sheet will prove it.

ALLAN CARR : Nancy was a client of mine. Here's this woman who knows so much about comedy. Why shouldn't she have her chance?

[01:49:54]

[FILM CLIP]

NANCY WALKER : I thank you for the opportunity of letting me direct my first film and getting me in back of the cameras instead of in front of them.

PAUL SAND : He picked an actor to direct who had never directed before.

VALERIE PERRINE : We didn't have a director. No she was not a pleasant person.

[01:50:12]

[FILM CLIP]

NANCY WALKER : And I may have set the tone for that cause I hate late and stupid.

PAUL SAND : Nancy Walker wasn't much of a help. I saw uncertainty badly disguised as bravado.

[01:50:26]

MICHAEL CHILDERS : It was painful watching her try to direct. She seemed some days totally lost like she couldn't even find the back of the camera to look through.

STEVE GUTTENBERG : The movie had tons of money. One of the most expensive movies ever made at that time.

[01:50:40]

[FILM CLIP]

ALLAN CARR : This picture was a pleasure to make. *Grease* was like being in high school and making a movie. This picture's like going to college and making a movie.

RANDY JONES : Allan loved bringing to people to the set. He even brought Jane Fonda to meet us.

[01:50:55]

MARILYN SOKOL : What a festive time. All this dancing and singing and optimism. What a great antidote to clinical depression.

MICHAEL CHILDERS : The tequila, the pizza, and most of all the cocaine. Everyone referred to this movie as *Can't Stop the Cocaine*.

[01:51:17]

[FILM CLIP]

STEVE GUTTENBERG : Yes but do you know how much that's gonna cost?

ALONSO DURALDE : I get light headed when I talk about *Can't Stop the Music*. It's bananas.

[01:51:23]

[FILM CLIP]

VILLAGE PEOPLE : (singing) I love you to death. I love you to death. I love you to death, oh baby.

PAUL RUDNICK : *Can't Stop the Music* was kind of a gay kid on acid.

[01:51:34]

[FILM CLIP]

VILLAGE PEOPLE : (singing) Young man, there's no need to feel down. I said young man.

FRANK DE CARO : The most memorable number for people is the big Y.M.C.A. number. It's almost like a Busby Berkeley number as filtered through Honcho Magazine.

[01:51:48]

[FILM CLIP]

VILLAGE PEOPLE : (singing) It's fun to stay at the Y.M.C.A.

ALLAN CARR : The Y.M.C.A. number is something that people will remember for a long time.

RANDY JONES : Some of the hottest athletes. Wonderfully handsome, attractive young men recruited for that.

[01:52:02]

MICHAEL CHILDERS : The twinkies were everywhere. There must have been a hundred twinkies running around. It was insanity.

VALERIE PERRINE : He loved it. He was in heaven. You couldn't have made a happier producer.

[01:52:15]

[FILM CLIP]

VILLAGE PEOPLE : (singing) Y.M.C.A.

FRANK DE CARO : Allan Carr really could sell anything to anybody. And he went to Baskin-Robbins and came up with the idea of a tie-in flavor. Can't Stop the Nuts. You could go into any Baskin-Robbins, and I did, and buy the flavor Can't Stop the Nuts. He sold them gay ice cream.

[01:52:40]

[FILM CLIP]

MALE : You know it had to be a Hollywood event because the sky over the Sunset Strip was filled with klieg lights. And red carpet was rolled three blocks to the site of the main event. The unveiling of a billboard.

ALLAN CARR : The purpose of this is to bring glamour back to Hollywood. The Sunset Strip used to be famous for the Mocambo, Ciro's, Lana Turner, Tyrone Power. Now we're in the billboard business.

MALE : What did this cost tonight?

[01:53:07]

ALLAN CARR : This whole evening? Two hundred thousand dollars.

MALE : And worth it you think?

ALLAN CARR : Oh absolutely. Cause you're here.

MICHAEL MUSTO : Allan had a huge premiere party for *Can't Stop the Music* at Lincoln Center.

[01:53:21]

MARILYN SOKOL : That extravagant premiere. This wonderful circus.

RANDY JONES : People in New York still talk about that party.

[01:53:21]

[FILM CLIP]

MALE : You're generally pleased with your first film?

NANCY WALKER : Yes. I think we did all right.

[01:53:36]

NEIL MACHLIS : Out comes Nancy Walker. He introduced her and she said bye bye and went back to the hotel and we never saw her again.

[01:53:46]

ROBERT OSBORNE : I turned to Nancy Walker and she said you don't think I'm gonna sit through this piece of shit do you? I thought whoa. For the director of the movie to say that is not a good sign.

[01:53:46]

[FILM CLIP]

FEMALE : How much did the movie cost you?

ALLAN CARR : Didn't cost me anything. It cost the film company who puts up the money. Thirteen and a half million dollars.

FEMALE : You think it's gonna be a success?

ALLAN CARR : No I came to do all this cause I have a flop. Of course it's a hit.

[01:54:09]

ALONSO DURALDE : That smell of fiasco gets in the air.  
Suddenly everybody knows that there's a disaster on hand here.

KATHIE BERLIN : Allan knew this was not a gem but he felt we  
can promote it. We'll use the Village People. We're gonna use  
Bruce Jenner, the hero. And if we get a big opening week we'll  
be all right. We did everything possible.

[01:54:35]

ALONSO DURALDE : That effort probably got a little more and  
more desperate as it went along.

[FILM CLIP]

ALLAN CARR : I think that this picture was actually sainted  
and it all worked out perfect.

RANDY JONES : Once we did it in New York, Chicago, San  
Francisco and LA then we went to Europe. We were on a world  
tour. We had a grueling schedule. We did premieres in fifteen or  
twenty cities and Allan will exhaust you.

[01:55:00]

[FILM CLIP]

ALLAN CARR : Cause to spend twenty million dollars of somebody else's money since I'm half Jewish and half Catholic I'd be real guilty if we didn't pay the picture off.

ALONSO DURALDE : Fewer and few people involved in the cast really wanted to put themselves out there to hype this thing that was just dying on the vine.

[01:55:15]

STEVE GUTTENBERG : I was the last guy on the ship before it went down. Everybody started slipping away. I was the only guy that stayed on because I was being put up at the Four Seasons everywhere I went and I got to steal towels.

[01:55:27]

[FILM CLIP]

MALE : Leave it to Allan Carr.

FEMALE : I know. He really knows how to throw a party, doesn't he?

FRANK DE CARO : *Can't Stop the Music* bombed spectacularly. People stayed away in droves.

[01:55:41]

SHERRY LANSING :        You have to take chances to have a big hit. And then if you take those chances you're gonna fail. So failure's part of any great producer's life. When Allan experienced failure he took it personally but he had great resilience so he kept going

[01:55:59]

[FILM CLIP]

ALLAN CARR :        It's over. It didn't work. Thank you very much. It's sad but we go on to other things.

MICHAEL MUSTO :        After the utter failure of the Village People movie Allan thought I'll go back to something tried and true. I'll do a sequel to the amazing smash *Grease*.

[01:56:17]

[FILM CLIP]

MERV GRIFFIN :        Will there be a son of *Grease*?

JOHN TRAVOLTA :        It's still in discussion but there's no affirmative.

PAT BIRCH : Yes there was talk about Olivia and John coming back but we never got them. It didn't end up happening. It broke my heart.

[01:56:30]

ALONSO DURALDE : And so they had to come up with a new plot about a new set of kids.

MAXWELL CAULFIELD : I was doing a play off-Broadway at the Cherry Lane Theater. A revival of the Joe Orton black comedy *Entertaining Mr. Sloane*. I was playing the title character Mr. Sloane. And the play had become a bit of a cause celebre. Allan came to check out the show. I was obviously thrilled to meet him. I had no idea he was putting *Grease 2* together. He just felt I was the guy for the lead role and that's how I lucked into *Grease 2*.

[01:57:05]

LOUIS ST. LOUIS : And then along came Michelle Pfeiffer. Discovered as a checkout cashier in a Vons.

[FILM CLIP]

MICHELLE PFIFFER : (singing) If it's cool enough he can burn me through and through.

[01:57:18]

MAXWELL CAULFIELD : Allan was absolutely dumbstruck by Michelle Pfeiffer. And Allan said that she and I were gonna be the new Elvis and Ann-Margret.

[FILM CLIP]

MAXWELL CAULFIELD : Actually I think you're kinda terrific.

MICHELLE PFIFFER : Get outta here.

[01:57:30]

MAXWELL CAULFIELD : We had lovely cameos.

[FILM CLIP]

EVE ARDEN : Let's have a wonderful year.

ALONSO DURALDE : Eve Arden's back. Who.

[FILM CLIP]

TAB HUNTER : I love your hair Miss Mason.

CONNIE STEVENS : Oh well thank you Mr. Stewart.

[01:57:34]

CONNIE STEVENS : He just called me up and said I want you in this film. And I said sounds like I should've been in the first one Allan.

[FILM CLIP]

LORNA LUFT : Way to go Johnny.

[01:57:48]

LORNA LUFT : I desperately wanted to be a part of this family.

[FILM CLIP]

LORNA LUFT : Have a ciggie. Maybe it'll make you feel better.

LORNA LUFT : I wound up being a pink lady.

[01:57:59]

PAT BIRCH : I had some awfully good numbers in *Grease 2*.

MAXWELL CAULFIELD : The choreography was the most dynamic aspect of the show. It was sure a fun time.

[01:58:12]

PAT BIRCH : *Grease 2* was very hurt by being released on the same day as *E.T.* Well there was no comparison in quality. Even though I did *Grease 2* I would've gone to *E.T.*

[01:58:27]

MALE : *Grease 2*. You'll love it. Rated PG.

MAXWELL CAULFIELD : The film crashed and burned. We died a horrible death.

LORNA LUFT : It was incredibly disappointing to all of us. Allan would find people to take the blame. He'd blame the marketing department. He'd blame this department. He'd blame the studio. He would talk about people at Paramount. But it was never Allan. It was always somebody else.

[01:58:54]

LINDA ZIMMERMAN : One day you loved him. He was the nicest, funniest guy you'd ever met. And then twenty minutes later he'd be screaming at you and make you cry.

ALLAN CARR : You have to bug me when I'm right on the phone? Couldn't you just wait till I got off the line and then do it?

LINDA ZIMMERMAN : And he made me cry a lot. Allan was like Jekyll and Hyde. You never really knew who you were gonna get. You never knew how much coke was in him.

[01:59:17]

ALLAN CARR : It's called recreational cocaine. I think it's the same as recreational alcohol. And it does give you a kind of energy.

BRUCE VILANCH : He was a highly volatile personality who never took an anger management class. He would push people away. He would do something to get you mad at him so you would leave him alone. You couldn't get too close to him. He was also afraid that you would know his secret. His secret being he wasn't all he was cracked up to be in his own mind.

[01:59:47]

[FILM CLIP]

ALLAN CARR : I'm doing a picture called *Where the Boys Are* which was made at MGM in 1961. So we're doing *Where the Boys Are* from totally the girls' point of view.

[01:59:57]

[FILM CLIP]

LISA HARTMAN : How bout those buns?

MICHAEL MUSTO : The original *Where the Boys Are* is a very squeaky clean kind of movie.

[02:00:02]

[FILM CLIP]

CONNIE FRANCIS : We're going to Lauderdale for one reason. To meet boys.

MICHAEL MUSTO : He updated it and added a level of raunch. This was the era of *Porky's* and all these raunchy teen comedies. It just came off kind of obscene.

[02:00:17]

RUSSELL TODD : There were many, many boobs in this picture and this was not highbrow material.

[FILM CLIP]

MALE : *Where the Boys Are.*

NIKKI HASKELL : *Grease 2* didn't do very well. And *Where the Boys Are* didn't do well either. So he was going through a very bad patch where everything that he was doing was not so great.

He had lost his mojo. A lot of people lost confidence in him. He tried.

[02:00:45]

GREGG KILDAY : He had lots of other film projects in the works, most of which never came to fruition.

MICHAEL MUSTO : Allan was the first one to wanna make a movie out of *Chicago*. And he had the idea of putting Goldie Hawn and Liza Minnelli who had done a TV special together. Liza and Goldie had great chemistry but the public wasn't ready for *Chicago* at this point.

[02:01:03]

[FILM CLIP]

ALLAN CARR : One of my favorite all time movies is called *A Place in the Sun*.

MAXWELL CAULFIELD : I remember him taking me aside at one point and offering me the lead in his remake of *A Place in the Sun*. I don't think I was the first and I don't think I was the last to get offered the Monty Clift role.

[02:01:19]

BRUCE VILANCH :       And Allan really really wanted to get it done but he didn't know how to get a thing like that done. There wasn't enough tinsel on it.

RUSSELL TODD : I went to see the movie *Gandhi* with Allan. And that was probably one of the most revealing moments about who Allan Carr truly is. We watched the movie and of course it's a very moving picture. And at the end I'm watching Allan sitting next to me and he's just bawling. What's wrong Allan? He said I'll never make a movie like that. Allan knew his limitations that he probably had put upon himself but also what Hollywood had put on and expected from him. They expected probably less. But Allan I don't think ever gave up wanting to entertain and wanting to make something big and make a spectacle out of it.

[02:02:13]

MANNY KLADITIS :       The theater was his first love. Loved the theater. Could not have enough of it. He came to New York a lot. Saw all the shows.

KATHIE BERLIN :       Broadway. That was always in his blood.

[02:02:25]

[FILM CLIP]

ALLAN CARR : The dream is to produce a Broadway show. I was in Paris for the *Grease* premiere. There's this three-hour French play playing in Paris for five years. I go to see it and it's hilarious. And even though I didn't speak French I could figure out what it was about. It's kind of like *Charley's Aunt* and *The Odd Couple* rolled into one. It was just wonderful. And I said I love this. I wanna do this as a movie for Jack Lemmon and Tony Curtis. And then I thought well we won't go to a movie. We're gonna go right to Broadway as a big musical comedy.

[02:02:54]

DAVID ENGEL : *La Cage* is about these two men, Georges and Albin, who've been in a long-term relationship for twenty years.

ALLAN CARR : And I bought this French play and I said this will work.

[02:03:05]

MANNY KLADITIS : People in New York didn't think much of Allan in terms of theater. Theater people tend to be snobby. They turned up their noses to him because he did come from Hollywood. And as a result he really had difficulty initially raising the money.

[02:03:21]

ALLAN CARR : And you know that Broadway is the hardest thing to do. And I kept saying I'll make movies and have a nice life and live in Beverly Hills and not go through with this cause it was really it was a long hard time.

MANNY KLADITIS : But he was hustling money. And he did get it done.

[02:03:34]

[FILM CLIP]

JANE PAULEY : It is a musical which means there's some music in it.

ALLAN CARR : Well music I mean it's Jerry Herman who wrote *Hello Dolly* and *Mame*.

[FILM CLIP]

JERRY HERMAN : We really come from three very different worlds. Me from the very commercial *Hello Dolly*, *Mame* world. Arthur from the world of Leonard Bernstein and Stephen Sondheim. And then Harvey Fierstein who was a child of the eighties.

[02:03:55]

MICHAEL MUSTO : Harvey Fierstein had already written the Tony winning *Torch Song Trilogy*.

HARVEY FIERSTEIN : With a voice and a face like this I've got nothing to worry about. I can always drive a cab.

[02:04:06]

JOHN BREGLIO : And even though he had never written a musical before Allan felt that there was a wit that would be terrific.

ALLAN CARR : This wonderful team made all this magic happen.

[02:04:16]

JOHN BREGLIO : He gave his notes but Allan never interfered. He basically respected what these guys were doing.

DAVID ENGEL : It was George Hearn and Gene Barry playing these gay roles. George who played Albin was a Broadway legend already. There was nothing gay about that man.

[02:04:36]

BARRY BROWN : He had reservations but he also knew this was a good opportunity and he's an actor.

JIM PENTECOST :       And the thing that helped him the most was putting on those high heels. Putting on that dress. And of course he has this magnificent voice.

[02:04:49]

[FILM CLIP]

GEORGE HEARN : (singing) The clever gigolos romance the wealthy matrons at La Cage Aux Folles.

[FILM CLIP]

HARVEY FIERSTEN :    We ended up with two heterosexuals but what are you gonna do they have to work too.

[02:05:01]

WALTER CHARLES :     He was an active participant. He wasn't one of those producers who's just kind of in the background writing checks. He was up front whether it was the rehearsal studio or sitting out in the house he was always there. Always encouraging. It was so obvious he loved what he did. He didn't want to be anywhere else.

[02:05:19]

DAVID ENGEL :       No other producer would interject and throw ideas in. Sometimes inappropriate ideas but fun ideas.

BARRY BROWN : He wanted to paint the exterior of the Palace Theater, the entire building, pink. So that didn't happen.

[02:05:33]

JIM PENTECOST : Bigger was better. Allan would say it had to be a cake with a lot of icing.

CHORUS : (singing) We face life though it's sometimes sweet and sometimes bitter, face life with a little guts and lots of glitter.

[02:05:47]

BARRY BROWN : We were very careful about the way we put it together. We didn't want anything political. We wanted to make an entertainment.

DAVID ENGEL : The show is a crazy farce but Arthur and Harvey and Jerry and Allan they were all about the message. He wanted to make sure that no one was out there apologizing. That you committed to this.

[02:016:15]

WALTER CHARLES : And so we had all of this good stuff going for us but this was something very new where there was a major multi-million dollar Broadway musical about a relationship between two men. Nobody knew how this was gonna be received.

[02:06:27]

[FILM CLIP]

JANE PAULEY : Both the leading man and the leading lady are men.

ALLAN CARR : Yes they are men but after a while you forget that they're men. It's the story of a family. And it becomes so touching and those people are so believable.

[02:06:38]

BARRY BROWN : You just never know. You just let the curtain go up and you hope for the best.

JOHN BREGLIO : They had to hold their breath for the whole show. Were people gonna walk out?

[02:06:51]

[FILM CLIP]

ALLAN CARR : And we played basically a very conservative blue haired crowd of people who'd seen everything. And spontaneously these people got up and started to applaud. They went crazy.

[02:07:04]

BARRY BROWN : The morning after the opening there was a line around the block at the box office. It was absolutely the talk of the town.

[FILM CLIP]

VITO RUSSO : One of the most successful shows on Broadway.

BARBARA WALTERS : Produced by Allan Carr, a delightful and in every sense gay musical.

LEEZA GIBBONS : The biggest Broadway hit in years, *La Cage Aux Folles*.

[02:07:04]

[FILM CLIP]

ALLAN CARR : There's not been one performance where people at the end have not cheered for this relationship to work.

[02:07:25]

ALONSO DURALDE : He was never anybody's activist. He was never leading anybody's parade. But for him to create this Broadway musical where the big number is a drag queen asserting his identity, that was a big deal.

[02:07:38]

[FILM CLIP]

GEORGE HEARN : (singing) Life's not worth a damn till you can say hey world I am what I am.

[02:08:00]

BARRY BROWN : We won six Tony Awards including Best Musical.

[FILM CLIP]

MICHAEL BENNETT : *La Cage Aux Folles.*

BARRY BROWN : And we all just went up on stage and started hugging each other.

MANNY KLADITIS : Allan Carr accepted the Tony Award graciously.

[02:08:13]

[FILM CLIP]

ALLAN CARR : I'm just the conduit to getting this all together. These people are real estate, talent, money and niceness. And we need that in the theater.

[02:08:24]

JIM PENTECOST : Winning the Tony is like winning the Oscar for the theater. All that hard work. All those years of not sure whether it's gonna work. He stuck with it and he brought home the big prize.

[02:08:38]

[FILM CLIP]

ALLAN CARR : We're just happy it makes the audiences happy.

MANNY KLADITIS : For Allan that was important because he was often times not taken seriously. And this was his peers and the industry saying well you are serious.

[02:08:59]

RANDALL KLEISER : Bronte Woodard who wrote *Grease* came down with what we thought was hepatitis and we went to see him in the hospital and suddenly he was dead and we went what. He was the first person that we knew who succumbed to AIDS.

[02:09:14]

MICHAEL CHILDERS : A lot of those twinkies and porn stars who used to go up to Hilhaven Lodge were coming down with a disease.

NIKKI HASKELL : And all these boys got sick. And they didn't know what it was. A whole generation of the most fabulous men died.

[02:09:35]

WES WHEADON : Our friends were not making it through this crisis. After someone passed Allan would continually have a memorial celebration of life at his home. He would try to make something joyful out of it. Allan would say let's have a drink. Let's raise a toast. We know what this person was like and we know that that's the way they would like us to be.

[02:10:02]

RICK FERARRI : He was all about life and life was a party. If you left the party then the remaining guests were where it was at. I was diagnosed HIV positive and when I got diagnosed it was not at a time when there was much hope. I don't think I would have survived had it not been for friends of mine like Allan who were like fuck it you're not gonna die.

[02:10:31]

GARY PUDNEY : The AIDS epidemic curtailed a lot of activity at Hilhaven Lodge.

LORNA LUFT : All of us became numb. Talk about the party's over.

[02:10:48]

[FILM CLIP]

MALE : With all that you have attained thus far, what's the next goal for Allan Carr?

[FILM CLIP]

MALE : Hollywood turns out for the Oscar awards by the Academy of Motion Picture Arts and Science.

[02:10:58]

NIKKI HASSELL : Allan loved the Academy Awards more than anything in the whole world. I mean he idolized the Academy Awards.

[FILM CLIP]

DOROTHY MALONE : Thank you so much and god love you all.

[FILM CLIP]

ALLAN CARR : They should stand for glamour. They should stand for limousines and stars making entrances. It's about gowns and hair and looking good. It should be dignified but it should be entertaining and fun.

[02:11:17]

[FILM CLIP]

ANN-MARGRET : And the winner is.

ALLAN CARR : And one day I hope that I'll get a chance to produce the Academy Awards and do it with the kind of glamour it needs.

STEVE POND : By that point in the late eighties the Oscar shows were getting fairly predictable. They kind of looked the same. They kind of felt the same year after year.

[02:11:33]

[FILM CLIP]

ALLAN CARR : And this last Oscar show, there was more glamour on the jeans commercial than there was on the Oscars. With all due respect to everybody I mean we really need help out there. The Tony's are better than the Oscars.

[02:11:43]

STEVE POND : Richard Kahn was the president of the Academy at the time. Richard wanted somebody to shake things up a little bit.

[FILM CLIP]

ALLAN CARR : I am really all kidding aside really doing this and I'm just overjoyed that a billion people are gonna see the show this year including Russia.

[02:11:58]

ALANA STEWART : He was so excited that he was gonna produce the Academy Awards. In his mind that was the peak of his professional career.

[02:12:11]

BRUCE VILANCH : It was going to be filled with old school glamour.

ALLAN CARR : I want it glamorous. I want it witty. I want it star filled and full of surprises.

BRUCE VILANCH : He also wanted to bring a knowing sensibility to it. He called me up. I hadn't spoken to him in a while and he said I'm getting rid of everybody. He said I'm bringing in a whole new team. It's a housecleaning and I want you to come and write the show.

[02:12:33]

DANETTE HERMAN : There's a lot of pieces to that puzzle. You're dealing with very important people. You're dealing with movie stars, studios.

ALLAN CARR : We have a hundred and thirty seven stars so far. There is no host or hostess this year on the show. It is like a relay race.

[02:12:33]

DANETTE HERMAN : He knew a lot of stars so he was able to pick up the phone and call them personally and encourage them to be on the show. And so he brought everybody on board.

[02:12:54]

[FILM CLIP]

ALLAN CARR : It's not a secret. Tom Selleck opens the show. He passes the baton to boo-boomp and we're off and on our way.

DANETTE HERMAN : He wanted to bring some fresh ideas to the show. Some of the ideas that he did bring to the show still last to this day.

[02:13:12]

[FILM CLIP]

MALE : We're going to see a change this year. Instead of and the winner is..

WILLIAM HOLDEN : And the winner is..

MALE : They're going to now say and the Oscar goes to.

MICHELLE PFEIFFER : And the Oscar goes to.

[02:13:23]

ALLAN CARR : Any of those people who are nominated in any of those categories are a winner cause the achievement is really stunning.

[FILM CLIP]

PATRICK SWAYZE : And the Oscar goes to.

STEVE POND : He established and the Oscar goes to. That's what you say when you open an Oscar envelope now.

[02:13:23]

[FILM CLIP]

ALLAN CARR : We've changed that and hopefully it'll stay that way forever.

JEFF MARGOLIS : His first idea was to do the biggest opening number he could possibly do.

[02:13:45]

BRUCE VILANCH : And it involved Snow White goes to Hollywood and she meets all the stars.

EILEEN BOWMAN : No one told me what I was auditioning for. And then I was whisked off to Allan Carr's house. He had pink water in his swimming pool and there was about a twenty foot gold Oscar standing outside his front door. Then I was taken up to a room. There's a Snow White outfit on the bed. I thought what in the world is going on. Someone did my makeup and then said get in the Snow White outfit. He walks out in a kimono and sits on his couch and I audition for him. And then he said you

have it. And I thought great. What is it? I was actually auditioning for the Oscars. That was the first time I had ever heard that and I almost fell over. And I remember them saying this is a big deal and this is expensive so we have to get this right.

[02:14:50]

JEFF MARGOLIS : We rehearsed that number longer than anything had ever been rehearsed on the Academy Awards before.

[FILM CLIP]

ALLAN CARR : And there's a couple secrets even you can't see thank you very much.

EILEEN BOWMAN : Allan Carr was always there. For every single rehearsal. Every single minute.

[02:15:05]

[FILM CLIP]

ALLAN CARR : In the opening number there are about twenty of the legendary people.

STEVE POND : The opening number started out at a relatively manageable length and it just kind of grew and grew. If this

much of a good thing is great then twice as much of a good thing will be even better.

[02:15:22]

[FILM CLIP]

ALLAN CARR : Questions? What does time mean? Times means when you're not bored. The thing is there is no time limit. As I said it's shorter than Lawrence of Arabia. That's all I can tell you.

JEFF MARGOLIS : It was getting too long. The cost was becoming outrageous as well.

[02:15:37]

[FILM CLIP]

ALLAN CARR : It's about movies. I'm not having a lot of chorus guys and girls in feathers running up and down stairs. I mean this is about movie entertainment.

BRUCE VILANCH : It was this is gonna be the greatest show ever. These guys who did it before don't know what they're doing. And I said you know you shouldn't say that stuff. You're setting yourself up. It's hubris. If it isn't perfect they will have a right to go after you.

[02:15:59]

[FILM CLIP]

ALLAN CARR : Well the opening number is ... it could be the Titanic at this point. I don't know.

MALE : Tonight live from the Shrine Auditorium in Los Angeles California, the motion picture capital of the world, it's the sixty first annual Academy Awards.

[02:16:12]

EILEEN BOWMAN : That number is a big bite and it's live. Let's just get through this.

[FILM CLIP]

ARMY ARCHERD : And now ladies and gentlemen here's one of the great legends of Hollywood. She's back with us tonight. Miss Snow White. Good evening.

EILEEN BOWMAN : Oh good evening Mr. Archer. It is so exciting to be here tonight.

[02:16:28]

EILEEN BOWMAN :       What I was supposed to do in the opening number was run down the aisle and then sing to certain celebrities.

NIKKI HASKELL : The night of the Academy Awards I was sitting about seven rows behind Cher. When she came down the aisle she came from behind. Nobody could see her. So when she came out everybody went like huh. Cause it was scary. This gigantic Disney character.

[02:16:52]

[FILM CLIP]

EILEEN BOWMAN :       (singing) And we only have stars for you.

EILEEN BOWMAN :       I'm petrified. I have to sing in these famous people's faces. They had looks of shock.

[02:17:06]

DANETTE HERMAN :     There was obviously an immediate sense that maybe they weren't receiving this in the way it was meant to be received.

[FILM CLIP]

EILEEN BOWMAN :       Welcome to the sixty first Academy Awards.

BRUCE VILANCH : Snow White comes to Hollywood and goes to the Coconut Grove and meets all the great old movie stars.

[02:17:20]

[FILM CLIP]

MERV GRIFFIN : Ladies and gentlemen Miss Dorothy Lamour.

JEFF MARGOLIS : Allan wanted a lot of the elderly spokespeople of Hollywood.

BRUCE VILANCH : The problem was the glamorous old stars were not so glamorous. They were old. It didn't look the way it did in Allan's mind's eye.

[02:17:42]

FRANK DECARO : The old people were kind of just trotted out. It was sort of look who's alive.

[FILM CLIP]

MERV GRIFFIN : Here they are Roy Rogers and Dale Evans.

MICHAEL MUSTO : The only one who had any dignity was Cyd Charisse who did a fabulous five second kick and twirl.

[02:17:57]

BRUCE VILANCH : And then suddenly Rob Lowe appears.

[FILM CLIP]

MERV GRIFFIN : Meet your blind date Rob Lowe.

EILEEN BOWMAN : Rob Lowe. He was very out of his element and he was nervous. I remember him saying a couple times what is this number about? I'm like I have no idea. Just do your lines.

[02:18:12]

[FILM CLIP]

ROB LOWE : I'm a big fan of yours Snow but you know there's so much I'd like to know about you.

BRUCE VILANCH : And they do Proud Mary for no particular reason.

[FILM CLIP]

EILEEN BOWMAN & ROB LOWE : (singing) Rolling. Rolling. Keep the cameras rolling.

[02:18:12]

BRUCE VILANCH :       And then she winds up getting to Grauman's Chinese Theater.

[FILM CLIP]

VOICES :   (singing) Hooray for Hollywood.

[02:18:38]

BRUCE VILANCH :       The box office of Grauman's Chinese wound up being her hat. And that's the end of the number.

[FILM CLIP]

LILY TOMLIN :   And think of it. More than a billion and a half people just watched that.

BRUCE VILANCH :       And the whole thing was like ongeblozn in the language of my people. Overblown.

[02:18:53]

LILY TOMLIN :   And at this very moment they're trying to make sense of it.

LORNA LUFT :    I watched this and my jaw fell on the floor.

[02:19:02]

ALANA STEWART : It was just so wow what is this?

JEFF MARGOLIS : From the reaction in the house which was thunderous applause Allan just thought that he had hit a home run.

[02:19:02]

[FILM CLIP]

CHER : We hope you had a good time. Good night everybody. God bless you.

[02:19:22]

BRUCE VILANCH : By the end of the show they'd forgotten about Proud Mary and all of that stuff and other stuff that happened on the show which really worked well. Melanie and Don were funny. Jimmy Stewart and Kim Novak were funny. There were things all the way through it that were actually quite great.

[02:19:40]

JEANNE WOLF : It had the glamour. It had the music. It had the sense of fun. It had the sense of occasion. I left thinking it was something quite wonderful.

[02:19:40]

BRUCE VILANCH : I remember Glen Close coming up to me afterwards and she said classy show.

[02:19:55]

[FILM CLIP]

MARY HART : What do you think the critics are gonna say?

ALLAN CARR : I think well I don't know but the public loved it and the people in the audience loved it and I loved it and the critics, who reads them, but thank you for being nice.

ROB NEWMAN : On the night of the show he wrote this note to Dick Kahn the president of the Academy. Thank you for making my dream come true.

[02:20:16]

STEVE POND : The next morning the reviews came out.

[FILM CLIP]

MALE : Wednesday night's opening number at the Academy Awards was widely panned.

ALONSO DURALDE : The reviews were homicidal.

[FILM CLIP]

MALE : That musical number was embarrassing.

[02:20:28]

BRUCE VILNANCH : They all kind of singled out the Snow White Number.

[FILM CLIP]

MALE : It was dull. It was tacky. It didn't do justice to this wonderful industry.

GARY PUDNEY : The next day he made his entrance into Morton's Restaurant expecting to get a standing ovation and he got silence.

[02:20:45]

ROBERT OSBORNE : Allan was having lunch right up at the front. You had to go by to pay your bill and get out of the restaurant. And I remember people climbing over chairs so they could get out of the restaurant without going by his table. They didn't know what to say to him. And they certainly didn't want to say sorry about your show last night.

[02:21:08]

GREGG KILDAY : Every Academy Awards show comes in for tons of criticism. But the criticism that rained down on Allan was pretty unprecedented.

BRUCE VILANCH : And then a letter.

[02:21:20]

MALE : The sixty-first Academy Awards show was an embarrassment to both the Academy and the entire motion picture industry. It is neither fitting nor acceptable that the best work in motion pictures be acknowledged in such a demeaning fashion. We urge the president and governors of the Academy to insure that future award presentations reflect the same standard of excellence as that set by the films and filmmakers they honor.

[02:21:47]

ALANA STEWART : What was so hurtful to Allan was that many of these people who signed on to this letter were friends of his. Gregory Peck was certainly a friend of Allan's. That was just devastating for him because he was publicly chastised. This was a slap in the face to him from not just Hollywood but from people that he had thought were his friends. And I think it crushed him.

[02:22:18]

LORNA LUFT : Hollywood is ruthless. Everything that Allan had built up that wiped out in one night.

[FILM CLIP]

ALLAN CARR : You have all this success and then the next minute they turn on you.

[02:22:35]

ALANA STEWART : He became reclusive. But he knew that there was a group of us who were incredibly loyal to him no matter what happened. He was our friend you know that's all that mattered.

[02:22:51]

NIKKI HASKELL : He went into such a depression. Allan lost a lot of his energy. His drive and passion. It took a long time for him to come out of it.

ROBERT HOFFLER : Angie Dickinson called him up and said I'm gonna present an award and I'd like you to be my date. And Allan was like no I can't go and she said you know Allan it's time. People treated him very well and he had a good time.

[02:23:19]

ASA MAYNOR : And over time he started to give parties. He started to get back in. It was just amazing to see him come out of his shell like that.

[02:23:30]

SHERRY LANSING : I was an executive at Paramount and Allan called me and he said it was going to be the twentieth anniversary of *Grease* this year and what about a reissue. And I loved the idea.

[02:23:43]

RANDALL KLEISER : And so he arranged for Paramount to do a premiere at Grauman's like we did the first time. Olivia and the cast showed up.

[FILM CLIP]

JEFF CONAWAY : There's Allan Carr.

RANDALL KLEISER : Allan reemerged. He loved being back on top.

[02:23:56]

[FILM CLIP]

ALLAN CARR : Everybody's here from Sandra Dee to Steven Spielberg. So we've covered the town.

SHERRY LANSING : And I have this image of Allan being so happy.

[FILM CLIP]

ALLAN CARR : This is everything I hoped for. It's the miracle of my life. And it's all come true again. I'm just over the moon as they say.

[02:24:16]

SHERRY LANSING : That makes me feel happy to know that he had this phenomenal success after this painful period.

[02:24:28]

BILL OAKES : For Allan it was very much an attempt it seemed to get out of his sickbed and say I'm here. I'm alive. I'm well. And that wasn't true. Frailty's not a word you associate with Allan but he was fighting it.

[02:24:41]

[FILM CLIP]

ALLAN CARR : I have to stop. I can't understand what's happening.

JOANNE CIMBALO : He had gotten very heavy again and he was having a really hard time.

[02:24:52]

NIKKI HASSELL : And he could hardly walk. And he had bad knees. He had kidney problems. He was on dialysis for a long time. Allan had a kidney transplant and it was successful. That in itself was a miracle.

[02:25:11]

JOANNE CIMBALO : It really didn't do what they thought it was going to do and he got increasingly ill. As it turns out it was the bone cancer.

[02:25:23]

NIKKI HASSELL : Oh I knew he was dying. And he was in the house. There was a group of people who would not let anyone see Allan. I called every single day. They wouldn't even put him on the phone.

[02:25:37]

ALANA STEWART :       And I would call up and I would say can I come and see him and they would say he doesn't feel like seeing anyone today. To this day we don't know if we were kept away or if Allan didn't want to see people. Ann-Margret just went up to see him. She and Roger just went.

[02:26:00]

ASA MAYNOR :       And she did a dance for him in his bedroom. He was only semi-conscious at the time.

JOANNE CIMBALO :       A young man called me secretly and told me that Allan probably wasn't going to be living much longer. I made them put the phone next to his ear. I said I was coming. They called me the next day and said don't bother coming. The doctor is going to give him morphine. I asked them if they would wait and they would not. So he died. And there was no one.

[02:26:55]

BRETT RATNER :       I wanted an old historic Hollywood house. It was almost like the gods sent me here to buy it. Since I bought the house and started entertaining everybody from Warren Beatty on would say oh I've been to this house. Everybody in Hollywood had come through here for the parties. The parties and the fun

that they had. The deals that were made here. The love affairs that happened. Everyone has an Allan Carr story.

[02:27:22]

[FILM CLIP]

ALLAN CARR : We're here a real short time. And I simply don't wanna miss anything.

NIKKI HASKELL : Allan was from the last era of the big dreamers. Let's do this big. That's not big enough. Let's do it bigger. He was a one of a kind. There isn't anyone like him. There'll never be another Allan Carr.

END CREDITS