Inspired by the life of Jewish actress and comedienne Fanny Brice, *Funny Girl* depicts Fanny’s rise to fame and her tumultuous romance with Nick Arnstein. Undeterred by others’ assertions that she is not pretty enough for the stage, an ambitious young Fanny pursues a career in the vaudeville shows of 1910s New York.

Fanny’s determination and talent soon launch her to stardom on Broadway, and she falls deeply in love with an adoring fan, the charming and handsome gambler Nick Arnstein. Can Fanny have it all? Or will she have to choose between the show business career she has always dreamed of and the man of her dreams?

**DON’T TELL ME NOT TO LIVE, JUST GO AND PUTTER**
**LIFE’S CANDY AND THE SUN’S A BALL OF BUTTER**
**DON’T BRING AROUND THE CLOUD TO RAIN ON MY PARADE**

—FANNY BRICE

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—FANNY BRICE
Nothing is permanent. This is a world that can’t be trusted. It’s theater. It’s memory.
—EDDIE RYAN

**TIME:** 1910S-1920S

**PLACE:** NEW YORK, NEW YORK; BROOKLYN, NEW YORK; CLEVELAND, OHIO; MONTE CARLO, MONACO; LONG ISLAND, NEW YORK

Funny Girl primarily takes place in the northeastern United States in the early 20th century—just before, during, and after World War I. It was a period of rapid growth and change. New York City, as a modern metropolis, was taking shape. Skyscrapers began growing as horse-drawn carriages gave way to electric trolleys and automobiles.

Newcomers arrived daily by boat and train. People communicated via handwritten letters, telegrams, and rotary phones. News circulated via newspapers and magazines. Young and old sought entertainment at carnivals, theaters, and dance halls. Women were fighting for the right to vote, men were leaving to battle overseas, and children were working a variety of jobs.

Over time, the iconic flappers of the 1920s replaced the Gibson Girls of the 1910s, but the Great Depression was yet to come.
The primary setting of *Funny Girl* is New York—home to numerous Indigenous peoples including but not limited to the Canarsie, Munsee Lenape, Matinecock, Mohican, and Wappinger. This acknowledgement is offered, with deep respect, to raise awareness about the history and continued stewardship of ancestral lands.
Funny Girl is a musical comedy loosely based on the life and career of singer and actor Fanny Brice. Other characters in the story, such as Nick Arnstein and Florenz Ziegfeld, Jr., are also inspired by real-life people. Mostly fiction, the musical takes many artistic liberties in its portrayal of Fanny's life and career.

Oh, Fanny, I wish you could see yourself like I do. From the first time we met I knew you were something special. And now the whole world knows.

—Eddie Ryan

Fanny began her career in burlesque and vaudeville. At age 18, she garnered praise for her rendition of the song, “Sadie Salome, Go Home,” written by her friend Irving Berlin. Broad physical comedy, parody, and exaggerated accents became her signature performance style. Eventually, Fanny gained fame through her singing and comedic roles in the Ziegfeld Follies.

Although she would never experience the same success in more dramatic roles or in motion pictures, Fanny attained national radio stardom later in life with her original character, “Baby Snooks.” Many recognize her as one of the greatest comediennes to have graced the American stage.

“If you have a career, then the career is your life...It is the biggest part of you and you can be married, have children, have a husband, but it isn’t enough for you because the career is always there in your mind, taking the best out of you.”

—Fanny Brice
BEHIND-THE-SCENES

Unfortunately, Fanny’s life offstage did not mirror the triumphs of her life onstage. Her first marriage lasted just three years. In 1912, she met Nick Arnstein—who was married at the time—and fell madly in love with him. Nick and Fanny had a six-year affair before he divorced, and they married in 1918.

They went on to have two children, and Fanny remained loyal to Nick despite his ongoing criminal activities and infidelity. In 1927, soon after Nick completed a three-year sentence in prison, Fanny divorced him. She married songwriter Billy Rose in 1929 and later divorced in 1938. She died in Los Angeles in 1951.

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FANNY: How can you walk in, change my whole life, and walk right out again?

NICK: I promise to walk right back in as soon as I can do it with a fortune in each hand.

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CON ARTIST AND SWINDLER

The real-life Nick Arnstein was born Julius Arndstein in Berlin, Germany in 1879 and grew up in New Jersey. Throughout his life, he went by several aliases. During their relationship, Fanny saw “Nicky” through rose-tinted glasses. He had begun his criminal activities before he and Fanny met and continued them after they married.

He conned people out of their money and owned and operated an illegal gambling house. At one point, he even became the FBI’s most wanted man and was convicted of masterminding a series of robberies.

As a father, Nick Arnstein displayed little interest in his young children. He spent Fanny’s hard-earned money on horses, legal fees, and other women. Fanny’s mother was never fond of Nick, yet Fanny remained by his side until their divorce in 1927.
Today, Florenz Ziegfeld, Jr. is widely known as the most influential producer in the history of Broadway musicals. He was born in Chicago in 1867. As a teenager, he began working on variety shows and went to Europe to scout classical musicians for his father, the founder of the Chicago Music College. It was in France that he picked up the idea for what would later become known as his historic contribution to the American stage: the Ziegfeld Follies.

Stars such as Fanny Brice and Bert Williams rose to fame after appearing in his spectacular theatrical revues. In 1927, Florenz produced the original Broadway production of *Show Boat*, which became a huge success and a milestone of American musical theater. He lost most of his money in the stock market crash of 1929 and died in 1932.

In real life, Fanny and Florenz treated each other professionally and respectfully, and she adhered to his creative decisions.
EMMA: Fanny’s dresser and confidante
MRS. NADLER: Fanny’s nosy, Henry Street neighbor
MRS. STRAKOSH: Fanny’s nosy, Henry Street neighbor
MRS. MEEKER: Fanny’s nosy, Henry Street neighbor
KEENEY: vaudeville producer who hires Fanny
MRS. BRICE: Fanny’s tough but caring mother

EDDIE: Fanny’s close friend who helps her succeed in show business

Izaiah Montague Harris in the National Tour of *Funny Girl*. Photo by Matthew Murphy for MurphyMade.

Melissa Manchester and Katerina McRae in the National Tour of *Funny Girl*. Photo by Matthew Murphy for MurphyMade.
A BRIEF HISTORY OF FUNNY GIRL

Following a turbulent developmental period, the musical Funny Girl first opened on Broadway in 1964. It earned eight Tony award nominations and played in London’s West End in 1966. A commercial hit, the musical launched the then little-known singer Barbra Streisand into stardom. Theatergoers flocked to see her perform the titular role. Soon after, Streisand starred opposite Omar Shariff in the 1968 movie adaptation and won the Oscar for Best Actress.

Ray Stark, Brice’s son-in-law, produced both the musical and the film Funny Girl. Both for dramatic purposes and to spare the family embarrassment, writers fictionalized not only small details but also significant events in Fanny Brice’s career and marriage.

Although a perennial favorite of high school, community theater, and regional stages, Funny Girl was not produced on Broadway again until April 2022 (following the successful new production in London in 2016). Who could possibly follow Barbra Streisand’s legendary rendition? The revival featured Beanie Feldstein as Fanny and opened to underwhelmed reviews. Lea Michele replaced her in the role later that year, and the show became a box office success.
In the Progressive Era (1890s-1920s), New York was experiencing an influx of immigrants from southern and eastern Europe, particularly from Italy, Poland, and Russia. By 1910, Jews made up 25% of New York City’s population. Yiddish-speaking Jews, who had suffered severe restrictions and pogroms under the Russian Empire in eastern Europe, migrated in masses. Many resettled in New York’s Lower East Side. (In the original production of Funny Girl, Fanny lives with her family on Henry Street in the Lower East Side. In revival productions, Fanny hails from Henry Street in Brooklyn.)

Some set up small shops, many worked in garment factories, and others entertained audiences. Unfortunately, many Jewish immigrants faced antisemitic sentiment, ethnic stereotyping, and discrimination in the United States, too.

Despite this, the New York Jewish community’s cultural contributions are myriad and reflected today in everything from New York’s famous delis to iconic fashion brands to Broadway musicals.

**Yiddish Phrases in Funny Girl**

- **Kibbitz** - to hang around talking and making jokes or to offer unsolicited advice or comments
- **Haymeshe** - familiar, reminiscent of home, comforting
- **Mazel Tov** - congratulations
- **Mishegas** - foolishness, nonsense
- **Toi, Toi, Toi** - good luck!
In the early 20th century, mass entertainment in the United States boomed. Radio and film had yet to dominate American leisure, and theaters advertised everything from burlesque to opera. In Funny Girl, Fanny first appears onstage in front of a live audience in a small vaudeville house.

By the early 1900s, vaudeville—a type of variety show—was the most popular form of entertainment in the United States. A live show typically consisted of a series of unrelated acts by comedians, musicians, ventriloquists, circus performers, trained animals, impersonators, magicians, dancers, and singers. Vaudeville blended elements of various cultural traditions including the concert saloon, minstrel shows, and Yiddish theater. Troupes, often families, toured the country performing in circuits. On small stages in small towns and big stages in big cities, their family-friendly variety shows attracted audiences of all ages. Many successful vaudeville performers went on to become Broadway and Hollywood stars.

Vaudeville’s accessibility enabled Americans from different backgrounds to socialize in ways not previously permitted, and many immigrants worked in vaudeville. However, a product of its times, vaudeville was not impervious to prevailing prejudices. Much of its comedy exploited racial and ethnic stereotypes and would be considered highly offensive by today’s standards.

Sorry, girlie. You don’t fit in with the others. And I can’t put my finger on it, but there’s something funny about you.

—TOM KEENEY
In 1907, Broadway producer Florenz Ziegfeld Jr. presented a theatrical revue intended to be light entertainment for the summer season. At the suggestion of actress Anna Held, he had modeled the show after the musical revues at the Folies Bergère in Paris.

The endeavor was a surprise success, and Ziegfeld later attached his name to subsequent shows. The “Ziegfeld Follies” became the regular main event of the Broadway season for the next twenty-plus years. Crowds gathered to see extravagant productions that included a mix of lavish spectacle, acting, singing, dancing, and comedy.

However, the Ziegfeld Follies’ showgirls attracted the most attention. Ziegfeld hand-selected them and touted them as “the most beautiful women in the world.” He paraded them onstage in elaborate, revealing costumes. A typical show featured over 100 chorus girls, also known as Ziegfeld Girls.

Performers such as Marilyn Miller and Will Rogers soared to stardom after appearing in the Ziegfeld Follies. Top composers such as Irving Berlin and Jerome Kern contributed original songs that became popular hits. The Ziegfeld Follies was, indeed, the theatrical sensation of its time.

"I pay comics for laughs. I pay chorus girls for... something else."  
— Tom Keeney

"The Ziegfeld Follies! In person. Oh, Fanny, darling, now you belong to the ages. The ages!"  
— Mrs. Strakosh

"Beauty, of course, is the most important requirement and the paramount asset of the applicant."  
— Florenz Ziegfeld, Jr.
THE BROADWAY MUSICAL

The modern American musical has been shaped by numerous influences over time: zarzuelas, operettas, cabaret, minstrel shows, vaudeville, burlesque—to name a few. One can even spot the echoes of the Ziegfeld Follies in the high production value, expensive ticket prices, and star-studded marquees of present-day Broadway shows. The rise of the Broadway musical as we know it today began in New York City in the early 1900s.

In 1904, New York City renamed Longacre Square to Times Square, after the famous newspaper. A few months later, the Times Square subway station opened and made shows available to a wide audience. Theaters in districts further downtown were relocating and would soon establish Times Square as a new entertainment hub. Today’s “Broadway” encompasses 41 professional theaters, each with at least 500 seats. Some of these are on the street named Broadway; others are in the surrounding area.

Historians commonly cite the artistic contributions of the great showmen Florenz Ziegfeld and George M. Cohan as fundamental to the development of the Broadway musical. Indeed, both made a historic impact; however, the modern American musical—a story told through song, dance, spoken dialogue, and music—evolved over decades and cannot be attributed to the work of a single person or group. So, what makes a Broadway musical different? It’s simple: a Broadway musical is performed at a Broadway theater.

I LOST A DAUGHTER, BUT I GAINED A STAR

—MRS. BRICE
YOU ARE WOMAN, I AM MAN

Funny Girl embodies gender norms that by today’s standards may seem antiquated. To better understand each character’s perspective, consider these common notions of the period.

In the US in the early 1900s, feminine beauty ideals included perfectly proportioned features, long hair, pale skin, a small waist, and voluptuous curves. Masculine beauty ideals included short hair, a trimmed moustache, and a rounder physique.

Society expected young women to marry, tend to housework, care for their children, and serve their husbands. Married women typically stayed home and did not work outside the house. In turn, society expected young men to go to school, work, marry, and provide for their families financially. Many men prided themselves on being the sole household breadwinner.

In the 1910s, women’s roles in American society began to shift. Activists advocated for change because traditional gender roles and stereotypes still restricted opportunities for women. Although more women were attending college, Congress did not grant women the right to vote until 1919. Even though more women were working paid jobs, most of those jobs remained in the domestic realm until World War I.

By the 1920s, beauty standards reflected changes in values as women pushed for more social, economic, and political equality with men. The iconic boyish flapper with short hair revealed more skin, partied openly, and led a more independent lifestyle. However, progress did not benefit all women. Xenophobia, racism, and nativism disproportionally affected immigrant women and women of color.
Fame and Celebrity

In the musical, Fanny pursues a professional stage career and achieves fame and fortune through her performances in the Ziegfeld Follies. Although the show depicts her rise to stardom as relatively effortless, the real-life Fanny Brice worked resolutely for a decade before making it big.

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Have you ever desired to be famous? Why or why not?
What are some advantages/disadvantages of fame?
How does fame relate to success?

What's the point of succeeding if you're not going to brag?
—Nick Arnstein

Beauty Standards

In Funny Girl, musical numbers such as "If A Girl Isn’t Pretty" and “His Love Makes Me Beautiful" reflect early 20th century societal values and feminine beauty standards in the United States. Taught that a woman should be either beautiful or funny (but certainly not both!), Fanny does not recognize her own beauty and seeks acceptance and value through humor.

How does society define and value beauty today?
How do you define and value beauty?
Are different genders held up to different ideal standards? If so, how?

You think beautiful girls are gonna stay in style forever? I should say not! Any minute now they'll be out! Finished! And then it'll be my turn!
—Fanny Brice

Don’t you worry, Mrs. Strakosh. One day the whole world will look at me... and be stunned!
—Fanny Brice

’CAUSE IF A GIRL ISN’T PRETTY LIKE A MISS ATLANTIC CITY SHE’S A REAL MISS NOBODY, U.S.A.
—Chorus Girls

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—Fanny Brice
I love the theater, I love the audience... But I can’t take them home with me! I want a life too.

—FANNY BRICE

PEOPLE WHO NEED PEOPLE

In the show, Fanny and Nick fall in love and carry on a passionate relationship over many years. They experience many ups and downs, and ultimately must decide whether or not they can truly be happy and healthy together.

WHAT ARE SIGNS OF A HEALTHY RELATIONSHIP (ROMANTIC OR OTHERWISE)?

WHAT ARE SIGNS OF AN UNHEALTHY RELATIONSHIP?

WHAT WOULD YOU BE WILLING (OR NOT) TO SACRIFICE FOR SOMEONE YOU LOVE?

Eddie, there are men who should be pursued, and there are men who should be avoided. Guess which ones usually get the girl.

—MRS. BRICE

TRUE TO YOURSELF

In the musical, Fanny exudes confidence in her talent and skills as an entertainer. When it comes to her personal life, she makes her own decisions despite what others think or say. For better or for worse, Fanny lives life on her own terms.

I made most things happen for me, and if they were good, I worked to get them. If they were bad, I worked just as hard for that. But I am not sorry. I will tell anybody that and it is the truth. I lived the way I wanted to live...

—FANNY BRICE

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WHAT WOULD YOU BE WILLING TO COMPROMISE IN PURSUIT OF YOUR GOALS?

DO YOU EVER PURSUE SOMEONE OR SOMETHING DESPITE BEING TOLD YOU COULD NOT OR SHOULD NOT? WHY OR WHY NOT?

WHAT OTHER PEOPLE—HISTORICAL OR OTHERWISE—HAVE CHALLENGED CONVENTION TO FORGE THEIR OWN PATH TO SUCCESS?

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FURTHER RESOURCES


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