

Barbra Streisand The Way We Were

barbra streisand the way we were: The Way We Were Arthur Laurents, 1972 Two desperate people have a wonderful romance, but their political views and convictions drive them apart.

barbra streisand the way we were: Barbra Streisand Barbra Streisand, 1983 Matching folio contains 10 terrific songs, including: Memory * Evergreen * The Way We Were * My Heart Belongs To Me.

barbra streisand the way we were: Barbra Streisand Neal Gabler, 2016-04-26 Barbra Streisand has been called the “most successful...talented performer of her generation” by Vanity Fair, and her voice, said pianist Glenn Gould, is “one of the natural wonders of the age.” Streisand scaled the heights of entertainment—from a popular vocalist to a first-rank Broadway star in *Funny Girl* to an Oscar-winning actress to a producer and director. But she has also become a cultural icon who has transcended show business. To achieve her success, Brooklyn-born Streisand had to overcome tremendous odds, not the least of which was her Jewishness. Dismissed, insulted, even reviled when she embarked on a show business career for acting too Jewish and looking too Jewish, she brilliantly converted her Jewishness into a metaphor for outsidership that would eventually make her the avenger for anyone who felt marginalized and powerless. Neal Gabler examines Streisand’s life and career through this prism of otherness—a Jew in a gentile world, a self-proclaimed homely girl in a world of glamour, a kooky girl in a world of convention—and shows how central it was to Streisand’s triumph as one of the voices of her age.

barbra streisand the way we were: My Passion for Design Barbra Streisand, 2010-11-16 For nearly six decades Barbra Streisand has been one of the singular figures in American entertainment. From the cabaret to the Broadway stage, from television and film stardom to her acclaimed work as a director, from the recording studio to the concert hall, she has demonstrated that the extraordinary voice that launched her career was only one of her remarkable gifts. Now, in her first book, Barbra Streisand reveals another aspect of her talent: the taste and style that have inspired her beautiful homes and collections. *My Passion for Design* is her account of the creation and construction of her newest home—the dream refuge she has longed for since the days when she shared a small Brooklyn apartment with her mother, brother, and grandparents, and a culmination and reflection of her love of American architecture and design from the 18th to the 20th centuries. Whether she is seeking an elusive shade of blue for the paneling in a Federal lounge, tracking down a contemporary woodworker who was able to recreate the exquisite Greene & Greene style, or choosing the roses to harmonize with both the interior and exterior of a given room, Barbra’s perseverance and attention to detail are remarkable—and remarkably engaging. She is a wonderfully witty storyteller as well as a knowledgeable and charming guide. *My Passion for Design* contains not only Barbra’s own photographs of the rooms she has decorated, the furniture and art she has collected, and the ravishing gardens she has planted on her land on the California coast, but memories of her childhood, and insights into the development of her own sense of style. The millions of fans who have cherished her voice as a singer will find that she has an equally inimitable and compelling voice as a writer. Here is a rare and intimate private tour of the world of one of our most beloved stars, which will be welcomed by her fans and all lovers of the great achievements of American design.

barbra streisand the way we were: Hello, Gorgeous William J. Mann, 2012-10-09 “Masterful . . . Many books have been written about Streisand but few, if any, put readers as close to the subject as Mann does” (Miami Herald). A legendary singer, songwriter, actress, and filmmaker with multiple Academy, Emmy, Grammy, Tony, and even two Peabody awards to her name, Barbara Streisand is a talent like no other. In *Hello, Gorgeous*, celebrity biographer William J. Mann profiles the Brooklyn-born talent, focusing on her early years, honing her persona at Greenwich Village

nightclubs like the Blue Angel and the Bon Soir. Streisand lost her father at an early age and had a rocky relationship with her mother, but her natural abilities and supernatural chutzpah soon earned her the role of a lifetime: a starring role as Fanny Brice in the Broadway musical, *Funny Girl*. In lush detail, Mann chronicles Streisand's dizzying ascent from an unknown dreamer into one of the world's most beloved superstars. "Mann's meticulous research and insightful analysis go deeper than any previous biography: shedding light on the formative years that shaped Streisand's persona, debunking some myths . . . and providing a cultural snapshot of the wild and free-spirited era in which Streisand blossomed." —USA Today

barbra streisand the way we were: Original Story by Arthur Laurents, 2001 The director, screenwriter, and playwright provides a look into his world, introducing the wide array of stars he has met over the years and revealing the hardship and joy that comes with a life in show business.

barbra streisand the way we were: The Way I Was Marvin Hamlisch, Gerald Gardner, 2024-09-10 The EGOT-winning composer of *The Way We Were* and *A Chorus Line* recounts his remarkable life from childhood to Broadway and Hollywood. The son of Jewish Viennese immigrants, six-year-old Marvin Hamlisch's early musical talent and discipline led him to Juilliard, where he studied for more than a decade. From there, Hamlisch got his start as a rehearsal pianist for *Funny Girl* starring Barbra Streisand. He went on to co-create the classic American musical *A Chorus Line* and wrote the Oscar Award-winning musical score for *The Way We Were*. Hamlisch is one of only a handful of people to achieve EGOT status—winning an Emmy, a Grammy, an Oscar, and a Tony. In this autobiography, Hamlisch tells the tale of his life and career, revealing personal stories of his childhood, his marriage, and his friendships with stars including Liza Minnelli, Groucho Marx, and others. It offers an intimate view of his life and a compelling portrait of Broadway and Hollywood through the second half of the twentieth century.

barbra streisand the way we were: The Way We Were Tom Santopietro, 2023-01-15 *The Way We Were*: a nostalgia drenched, bittersweet romance starring superstars Barbra Streisand and Robert Redford at the peaks of their careers, and a story for everyone who was ever loved with passion, if not wisely. A smash hit around the world whose power echoes to this day—yet a film whose success was so far from assured that one studio executive was heard to exclaim: "Barbra Streisand doesn't sing and she plays a communist—are you trying to kill me?!" But succeed the film did, propelled by a smash-hit title song and career defining performances from Streisand and Redford. Now, just in time for the 50th anniversary of the film's release, this behind-the-scenes account from best-selling author Tom Santopietro features new insights from Barbra Streisand, James Woods, Lois Chiles, and Alan Bergman, providing the definitive inside story behind the challenges, disputes, and creative passions of those who fought to make this landmark film. Charting the path from screenwriter Arthur Laurents's initial inspiration to the fervent talk of a possible sequel, Santopietro mingles reverence and wry humor to decode the mysterious chemistry between Streisand and Redford that created a romance for the ages. Filled with humorous location anecdotes and fascinating first-hand accounts by actors, film historians, and members of the creative team, *The Way We Were: The Making of a Romantic Classic* is a witty, thoughtful, and loving book for everyone who cherishes this American classic.

barbra streisand the way we were: Barbra, the First Decade James Spada, 1974

barbra streisand the way we were: Bandstand Richard Oberacker, Robert Taylor, 2018 It's 1945. American soldiers return home to ticker tape parades and overjoyed families; Private First Class Donny Novitski, singer and songwriter, returns with the hope of rebuilding his life with just the shirt on his back and a dream in his heart. When NBC announces a national competition to find the nation's next swing band sensation, Donny joins forces with a motley group of fellow veterans, and together they form a band unlike any the nation has ever seen. However, complicated relationships, the demands of the competition, and the challenging after-effects of war may break these musicians. But, when Donny meets a beautiful, young singer named Julia, he finds the perfect harmony in words and music that could take this band of brothers all the way to the live radio broadcast finale in New York City. Victory will require every ounce of talent, stamina, and raw nerve

that these musicians possess.

barbra streisand the way we were: Buyer & Cellar Jonathan Tolins, 2014-10-14 The original script of the award-winning off-Broadway play—"irresistibly entertaining [and] surprisingly moving" (Paul Rudnick). Alex More has a story to tell. A struggling actor in LA, he takes a job working in the Malibu basement of a beloved megastar. One day, the Lady Herself comes downstairs to play. It feels like real bonding in the basement—but will their relationship ever make it upstairs? A winner of the Lucille Lortel Award for Outstanding Solo Show, *Buyer & Cellar* is an outrageous comedy about the price of fame, the cost of things, and the oddest of odd jobs. "Jonathan Tolins has concocted an irresistible one-man play from the most peculiar of fictitious premises . . . This seriously funny slice of absurdist whimsy creates the illusion of a stage filled with multiple people, all of them with their own droll point of view." —The New York Times "A gorgeous play: funny and beautifully observed and richly insightful." —Moisés Kaufman "Tolins's writing is smart, sharp, and hilarious—and he paints a vivid picture that even a perfectionist like Barbra would have to applaud." —James Lapine

barbra streisand the way we were: Can I Go Now? Brian Kellow, 2015 A lively and colourful biography of Hollywood's first Superagent - and one of the most outrageous characters of the '60s and '70s - whose clients included Barbara Streisand, Faye Dunaway, Michael Caine and Anjelica Huston. Acclaimed biographer Brian Kellow spins an irresistible tale, exhaustively researched and filled with anecdotes from interviews with over 200 show-business luminaries. A riveting biography of a woman that charts showbiz as it evolved from New York through to Hollywood, the book will mesmerise anyone who loves cinema's most fruitful period.

barbra streisand the way we were: Streisand: In the Camera Eye (Barbra Streisand) James Spada, 2014-10-14 *Streisand: In the Camera Eye* is a collection of 170 of the most compelling photographs of Barbra Streisand, chosen for their rarity, beauty, and insight into Streisand's multifaceted life and career. The pictures, most of which have never been published before, document her many phases, from her early days on Broadway, including *Funny Girl*, to her hugely popular TV specials, to her work as an actress in films such as *Hello, Dolly!*, *The Way We Were*, and *A Star Is Born*. Taken by some of the greatest names in photography—including Philippe Halsman, Francesco Scavullo, Douglas Kirkland, Bob Willoughby, and Cecil Beaton—the images also represent her fabled concerts, as well as personal moments away from the set and stage. Seven essays by Spada introduce the various periods of Streisand's adult life, and, along with substantial anecdotal and quote-filled captions, they combine with the spectacular photos to tell the whole story of one of the world's most popular and beloved stars. [Please note that the title design intentionally wraps around the spine to the back cover.]

barbra streisand the way we were: Barbra Christopher Andersen, 2009-03-17 Funny, I don't feel like a legend. -- Barbra Streisand She is a one-name legend, a global icon, the ultimate diva. Yet most of what we know about Barbra Joan Streisand is the stuff of caricature: the Brooklyn girl made good, the ugly duckling who blossomed into a modern-day Nefertiti, the political dilettante driving to the barricades in her Rolls-Royce, the Oscar-winning actress and bona fide movie mogul, the greatest female singer who ever lived, a skinflint, a philanthropist, a connoisseur and a barbarian, the woman whose physical characteristics are instantly identifiable around the planet -- the tapered nails, those slightly crossed eyes, that nose, the voice. Even to the multitudes around the world who idolize her, Streisand remains aloof, unknowable, tantalizingly beyond reach. Until now. In the manner of his #1 New York Times bestsellers *The Day Diana Died* and *The Day John Died* as well as *Jack and Jackie*, *Jackie After Jack*, *An Affair to Remember*, and *Sweet Caroline*, Christopher Andersen taps into important sources -- eyewitnesses to Streisand's remarkable life and career -- to paint a startling portrait of the artist . . . and the woman. Among the revelations: Surprising new details about her wedding and marriage to James Brolin. New information about her many failed love affairs, including her never-before-revealed relationships with Prince Charles and Princess Diana's doomed lover Dodi Fayed -- as well as Warren Beatty, Ryan O'Neal, former Canadian prime minister Pierre Trudeau, Steve McQueen, Richard Gere, Kris Kristofferson, Don Johnson, Jon Voight, Andre Agassi, newsman Peter Jennings, and more . . . A provocative inside account of what really

went on between Streisand and Bill Clinton in the White House, what their relationship is like today, and how Hillary feels about Barbra. From *Funny Girl* and *The Way We Were* to *Yentl* and *The Prince of Tides* -- and in the recording sessions that produced some of the biggest hits in music history -- new behind-the-scenes details of the brilliance, the obsessive drive for perfection, and the Callas-sized ego. New insights into Barbra's relationship with her only child, Jason. Whether you love her, hate her, or are simply spellbound by her titanic talent, Barbra is one thing above all others: a true American original.

barbra streisand the way we were: Motown in Love Herb Jordan, 2006 Presents the complete lyrics to over one hundred Motown love songs, grouped into such categories as lessons of love, the joy of love, and love lost, and including *I'll Be There*, *My Girl*, and *Please Mr. Postman*.

barbra streisand the way we were: Robert Redford Michael Feeney Callan, 2011 Draws on the actor, director, and producer's personal documents to offer insight into his complex life behind his famous roles, discussing the death of his son, his relationship with Sydney Pollack, and his establishment of the Sundance Film Festival.

barbra streisand the way we were: The Importance of Being Barbra Tom Santopietro, 2007-04-01 Controversial, a global icon, a diva among divas---Barbra Streisand, the last genuinely unique show business personality of the twentieth century is the most honored entertainer in the world today. But along with the Tony, two Oscars, six Emmys, eight Grammys, ten Golden Globes, fifty gold albums, and wild acclaim have come wildly diverse reactions to a personality as outsized as her talent. In the words of Streisand herself, I'm a liberal, opinionated Jewish feminist---I push a lot of buttons. In Tom Santopietro's witty yet analytical look at this one-of-a-kind career, the myths and personal foibles are stripped away, and the focus lands squarely on the work. From the early recordings to the groundbreaking television specials, from the Hollywood blockbusters to the history-making comeback concerts, Streisand's career is placed within an oftentimes uniquely American social context but always allowed to speak for itself. In a brisk, funny, and always compelling style, *The Importance of Being Barbra* reveals all the milestones in a new and sometimes startling light, ranging from the brilliance of *Funny Girl* and *The Broadway Album* to the misbegotten yet curiously popular *A Star Is Born*. Treating Barbra Streisand like the serious artist she is---and has always claimed to be---*The Importance of Being Barbra* delves into the key reasons for her all-encompassing success: the overwhelming ambition, the notorious perfectionism, the fervent gay following, the dramatic pull of a voice and style that mysteriously connect with the lovelorn all around the world. A full-scale examination of the acting, singing, and directing that have ranged from the dazzling to the occasionally inexplicable---it's all here for anyone who has ever wondered at the phenomenon that is Barbra Streisand.

barbra streisand the way we were: The Barbara Streisand Scrapbook Allison J. Waldman, 2001 A biographical tribute to Barbra Streisand, her fame, stardom, and personal life with photographs and illustrations.

barbra streisand the way we were: Barbra Allegra Rossi, 2012 She has performed for adoring audiences in nightclubs, on TV, on Broadway, and in movies. Won Oscar, Emmy, Tony, and Grammy awards. And sold 140 million albums worldwide. She is Barbra Streisand -- and this is the story of the milestones that mark her rise from a young girl living in Brooklyn to a global megastar beloved by millions.--p.4 of cover.

barbra streisand the way we were: The Sound of Stevie Wonder James E. Perone, 2006-03-30 Since his professional debut in 1962, Stevie Wonder has recorded sixty-four singles that have made the Billboard top 100, including ten that reached number one. Wonder was one of the first Motown artists to have complete control over the writing, arranging, and recording of his songs, and achieved that stature before he was 20 years old. He has won 17 Grammy awards, was elected to the Rock and Roll Hall of Fame in 1989, and earned the Grammy's Lifetime Achievement Award in 1996. Equally important, his work as a producer, arranger, and instrumentalist on other artists' recordings has put him in the highest rank of musical collaborators. This is the first work of criticism on this important documentarian of American life, as well as the introductory volume in

The Praeger Singer-Songwriter Collection. Through a combination of biography and critical analysis, James Perone's groundbreaking new book reveals the many ways in which Stevie Wonder's body of work emerged, developed, reflected its time, and influenced myriad other artists. After revealing the social, cultural, and political context of Wonder's work, the book provides detailed analysis of his compositions and recordings, with a focus on both his well-known songs and those known only to his hardcore fans. The volume also contains discussions of cover versions of Wonder's compositions, a discography of his recordings, a song title index, an annotated bibliography, and a general index.

barbra streisand the way we were: The Films of Barbra Streisand Christopher Nickens, Karen Swenson, 2000 A celebration of Streisand's complete career to date, this book features hundreds of photographs, many never before published, which cover the most recent films as well as the filmed version of her free concert in Central Park.

barbra streisand the way we were: On Streisand Ethan Mordden, 2019-04-11 She said, I became a singer because I couldn't get work as an actress, but Barbra Streisand not only became both but revolutionized the two professions. Her music transformed the smooth, uninflected style of the Frank Sinatras and Ella Fitzgeralds into an engine of dramatic vocalism in which each song is like a miniature three-act play. And Streisand's films changed forever the ideal of how a movie star chooses roles, going from musicals to dramas to comedies, from period fare to ultra-modern tales, from *Funny Girl* to *The Way We Were* to *Yentl*. *On Streisand* begins with a broad year-by-year outline of the landmark achievements and a few of her more whimsical escapades, as when Rex Reed apologizes for an oafish interview piece and she responds with I had more respect for him when he hated me. This is followed by a long essay on how Streisand's idiosyncratic self-realization marks her as a unique national treasure, an artist without limits. Then comes the major part of the book, a work-by-work analysis. This section is broken down into separate chapters, each organized chronologically: the stage shows, then the television shows and concerts, then the movies, and last (because longest) the recordings. Throughout, Mordden follows Streisand's independence, which he sees as her central quality. Throughout all of the chapters on Streisand's shows, concerts, films, and recordings, Mordden illustrates how she was exercising individualistic control of her career from her very first audition, and how the rest of her professional life unfolded from that point. A book written by an opinionated expert whose prose is consistently full of flair and wit, *On Streisand: An Opinionated Guide* will appeal to general readers in all aspects of American life that Streisand has touched, from film to television to popular music to stardom.

barbra streisand the way we were: On Streisand Ethan Mordden, 2019-04-11 She said, I became a singer because I couldn't get work as an actress, but Barbra Streisand not only became both but revolutionized the two professions. Her music transformed the smooth, uninflected style of the Frank Sinatras and Ella Fitzgeralds into an engine of dramatic vocalism in which each song is like a miniature three-act play. And Streisand's films changed forever the ideal of how a movie star chooses roles, going from musicals to dramas to comedies, from period fare to ultra-modern tales, from *Funny Girl* to *The Way We Were* to *Yentl*. *On Streisand* begins with a broad year-by-year outline of the landmark achievements and a few of her more whimsical escapades, as when Rex Reed apologizes for an oafish interview piece and she responds with I had more respect for him when he hated me. This is followed by a long essay on how Streisand's idiosyncratic self-realization marks her as a unique national treasure, an artist without limits. Then comes the major part of the book, a work-by-work analysis. This section is broken down into separate chapters, each organized chronologically: the stage shows, then the television shows and concerts, then the movies, and last (because longest) the recordings. Throughout, Mordden follows Streisand's independence, which he sees as her central quality. Throughout all of the chapters on Streisand's shows, concerts, films, and recordings, Mordden illustrates how she was exercising individualistic control of her career from her very first audition, and how the rest of her professional life unfolded from that point. A book written by an opinionated expert whose prose is consistently full of flair and wit, *On Streisand: An Opinionated Guide* will appeal to general readers in all aspects of American life that Streisand has touched, from film to television to popular music to stardom.

barbra streisand the way we were: *The Rest of the Story* Arthur Laurents, 2012-09-01 (Applause Books). Best known for the hit musicals *West Side Story* and *Gypsy*, Arthur Laurents began his career writing socially minded plays such as *Home of the Brave* and *Time of the Cuckoo*. He also garnered impressive credits as a screenwriter (*The Way We Were*) and stage director (*La Cage aux Folles*). Such a varied professional life makes for absorbing reading, as unleashed in his lively 2000 autobiography, *Original Story By*. Laurents passed away early in 2011 but not before writing *The Rest of the Story*, in which he revealed all that had happened in his life since *Original Story By*, filled with the wisdom he gained in growing older and a new perspective brought on by Laurents' experience of deep personal loss, including the death of his longtime companion, Tom Hatcher. Laurents' style remains engrossing and brutally honest. His voice is still highly intelligent, loving, generous, and gracious. He remained committed to his artistic vision to the very end, as captured in the epilogue, which he completed only days before his death. The book ends with a loving and insightful coda by Laurent's good friend and the editor of this book, David Saint.

barbra streisand the way we were: *Making Records* Phil Ramone, 2007-10-09 Sinatra. Streisand. Dylan. Pavarotti. McCartney. Sting. Madonna. What do these musicians have in common besides their super-stardom? They have all worked with legendary music producer Phil Ramone. For almost five decades, Phil Ramone has been a force in the music industry. He has produced records and collaborated with almost every major talent in the business. There is a craft to making records, and Phil has spent his life mastering it. For the first time ever, he shares the secrets of his trade. *Making Records* is a fascinating look behind the glass of a recording studio. From Phil's exhilarating early days recording jazz and commercial jingles at A&R, to his first studio, and eventual legendary producer status, Phil allows you to sit in on the sessions that created some of the most memorable music of the 20th century -- including Frank Sinatra's *Duets* album, Bob Dylan's *Blood on the Tracks*, Ray Charles's *Genius Loves Company* and Paul Simon's *Still Crazy After All These Years*. In addition to being a ringside seat for contemporary popular music history, *Making Records* is an unprecedented tutorial on the magic behind what music producers and engineers do. In these pages, Phil offers a rare peek inside the way music is made . . . illuminating the creative thought processes behind some of the most influential sessions in music history. This is a book about the art that is making records -- the way it began, the way it is now, and everything in between.

barbra streisand the way we were: Sondheim: Lyrics Stephen Sondheim, 2020-03-03 A beautiful hardcover selection of the most memorable and beloved lyrics of America's greatest composer and lyricist, Stephen Sondheim. AN EVERYMAN'S LIBRARY POCKET POET. Legendary composer and lyricist Stephen Sondheim (1930-2021) made his Broadway debut with *West Side Story* in 1957 at the age of twenty-seven. Along his remarkable and wide-ranging career spanning more than six decades, he accumulated accolades that include eight Tony Awards, an Academy Award, eight Grammy Awards, six Laurence Olivier Awards, a Pulitzer Prize, the Kennedy Center Honors, and a Presidential Medal of Freedom. Sondheim redefined musical theater with his groundbreaking work, combining words and music in ways that are by turns challenging, moving, witty, profound, and never less than exhilarating. This volume includes a selection of lyrics from across his career, drawn from shows including *West Side Story*, *Gypsy*, *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, *Sunday in the Park with George*, *Into the Woods*, and more, including:

- "Somewhere" from *West Side Story*
- "Mamma's Talkin' Soft" from *Gypsy*
- "A Hero is Coming" from *Anyone Can Whistle*
- "Someone Like You" from *Do I Hear A Waltz*
- "Being Alive" from *Company*
- "The Road You Didn't Take" from *Follies*
- "Send in the Clowns" from *A Little Night Music*
- "Not While I'm Around" from *Sweeney Todd*
- "Sunday" from *Sunday in the Park with George*
- "Children Will Listen" from *Into the Woods*

The result is a delightful pocket-sized treasury of the very best of Sondheim. Everyman's Library pursues the highest production standards, printing on acid-free cream-colored paper, with full-cloth cases with two-color foil stamping, decorative endpapers, silk ribbon markers, European-style half-round spines, and a full-color illustrated jacket.

barbra streisand the way we were: *Against Inclusiveness* James Kalb, 2013-06 Diversity. Inclusiveness. Equality.--ubiquitous words in 21st-century political and social life. But how do those

who police the limits of acceptable discourse employ these as verbal weapons to browbeat their often hapless fellows into having a real conversation? How do these terms function as mere doublespeak for the expectation of full-scale capitulation to the views of right-thinking people? Those who have long been afraid to touch the issues that attend these words will take great reassurance in an articulate statement of the kind presented in *Against Inclusiveness*, where the author's approach is sober and extremely well reasoned, as he attempts to marshal truth and fairness as criteria in the examination of issues critical to modern social life. Kalb argues that in current inclusiveness ideology, classifying people becomes an exercise of power by the classifier that denies the dignity of the person classified. All rational consideration of human reality is thereby suspended, and the result is something arbitrary and increasingly tyrannical. *Against Inclusiveness* lays the foundation for what an honest, forthright, real conversation on these matters might look like. This critique is simply unsurpassed.--Paul Gottfried, author of *After Liberalism and Multiculturalism and the Politics of Guilt* Jim Kalb once again drills to the bedrock of the radically centrifugal liberal ideology that has devastated our society's institutions, its culture, its conceptions of normality, and its traditional patterns of social life.--Robert Jackall, Professor of Sociology & Public Affairs, Williams College *Against Inclusiveness* is a first-rate thinker's look at a paradox that is 'at once the perfection and the death of equality.'--Christopher A. Ferrara, author of *Liberty, the God That Failed* James Kalb's analysis is both profound and commonsensical, and brings clarity and insight to an area fraught with fear and falsehood.--Carol Iannone, editor of *Academic Questions* and founding Vice President of the National Association of Scholars A timely, incisive work, *Against Inclusiveness* builds upon themes introduced in Kalb's previous work, *The Tyranny of Liberalism*, and presents a precise, methodical examination of the real-life dystopia we inhabit. It succeeds in carefully exploring and connecting an astonishing variety of issues. --The Catholic World Report

barbra streisand the way we were: Yentl Leah Napolin, Isaac Bashevis Singer, 1977 Tells the story of an Ashkenazi Jewish girl in Poland who decides to dress and live like a boy so that she can receive an education in Talmudic law after her father dies.

barbra streisand the way we were: The Billboard Book of Number One Hits Fred Bronson, 2003 Provides lists of hit songs by date with information on the artist, songwriter, producer, label, and offering interviews with popular artists.

barbra streisand the way we were: The Jew in American Cinema Patricia Erens, 1988-08-22 Placing cinematic representations of the Jew within their historical context, Bartov demonstrates the powerful political, social, and cultural impact of these images on popular attitudes. He argues that these representations generally fall into four categories: the Jew as perpetrator, as victim, as hero, and as anti-hero. Examples range from film's early days to the present, from Europe, Israel, and the United States.

barbra streisand the way we were: Glittering Images Camille Paglia, 2012 Presents a chronological tour of major themes in Western art as reflected by more than two dozen seminal images that use such mediums as paint, sculpture, architecture, performance art, and digital art.

barbra streisand the way we were: Cloud Nine Richard Perry, 2020-04 Anyone who feels a connection to the best music of the last fifty years-and who doesn't?-will revel in this uniquely American success story. Even at a young age, Richard Perry knew that his destiny was to bring music into people's lives. What he couldn't have dreamed was that his meteoric rise through the ranks of the music business would result in successful, ground-breaking, and award-winning collaborations with . . . Rod Stewart Ray Charles Barbra Streisand Ringo Starr The Pointer Sisters Carly Simon Diana Ross Ella Fitzgerald And many others, all of whom trusted him to shape the sound that made them great. In spite of Perry's numerous successes, he has had to overcome many adversities. After contracting Polio at the age of twelve, he wasn't expected to walk again. But Perry proved doctors wrong by excelling as a very successful high jumper on his track and field team. Forty-eight years later in 2003, he was diagnosed with Parkinson's Disease, and even though there is no known cure, he has continued to work and write. In this candid and page-turning memoir, Perry transports us through his eventful life, from his childhood in Brooklyn, where he played in bands,

starred in musicals, and witnessed the birth of rock 'n' roll; through his sometimes rocky but always thrilling climb up the music-business ladder; and finally, into the studios and personal lives of the many superstars who provide our most enduring soundtrack. Throughout his story, Perry remains entertaining and fun-loving company, always awed by his own proximity to greatness and boundlessly enthusiastic about his contributions to our most beloved art form.

barbra streisand the way we were: *Streisand* Anne Edwards, 2016-02-15 *Streisand: A Biography* is much more than the story of the world's greatest living performer, how she got there, and why she remains at the top after three decades, it is also, in Anne Edwards's sure hands, a compelling chronicle of a woman's fight to validate her appearance, her talent, and her right to love and be loved. Time and time again Streisand has demonstrated the ability to reinvent herself to keep pace with the continuing changes in musical taste. This updated edition of Edwards's pioneering biography chronicles her public life as a political activist as well as her private life as Mrs. James Brolin.

barbra streisand the way we were: *Focus On: 100 Most Popular Drama Films Based on Actual Events* Wikipedia contributors,

barbra streisand the way we were: Ready When You Are, Mr. Coppola, Mr. Spielberg, Mr. Crowe Jerry Ziesmer, 2003-10-07 Now available in paperback! No movie has ever been made, or made well, without the character who toils just outside the spotlight. He arranged for the spotlight, hired the spotlight operator, and even made sure that it was trained correctly on the stars. At the end of the day, there would be no blinking movie screens, no blinking Oscar winners, no finished films, good or bad, without the Assistant Director. Jerry Ziesmer was an assistant director for over thirty years, working on countless films before his retirement in the middle-nineties. He has worked with some of Hollywood's biggest directors, and its biggest stars. In this memoir, he recounts his time in Hollywood including his work on the sets of *Apocalypse Now*, *Close Encounters*, and *Jerry Maguire*. Written with the craft and humor that made Jerry Ziesmer one of the most sought-after assistant directors in Hollywood, this book will be a treasure for students and fans of twentieth-century Hollywood. Cloth edition previously published in 2000.

barbra streisand the way we were: American Cultural Memory in 'The Way We Were' Christin Jensen, 2006-11-18 Seminar paper from the year 2004 in the subject American Studies - Culture and Applied Geography, grade: 1,7, Free University of Berlin (John F. Kennedy Institut), 6 entries in the bibliography, language: English, abstract: "Without a doubt, the positive, historical view of *The Way We Were* has grown significantly." It is true that at the time of the movie's release in 1973 it was not very much praised, quite the contrary: Reviews consisted mainly of disapproval, calling the movie for instance a "dumb tear-jerking love affair", probably due to the lack of depth given to the political topics of the movie. In fact, some of the political scenes had been cut out of the movie after the first preview. However, the performance of both leading actors, Robert Redford and Barbra Streisand, was somewhat appreciated by critics and even loved by the audience. Consequently, the movie was reduced to its love story theme and finally categorized as a typical Hollywood romance. Why then, as Allison J. Waldman's quote above indicates, has the perception of the movie changed? Why do "even critics who were once parsimonious in their praise of *The Way We Were* today employ revisionist history and find qualities in the film they didn't see the first time around"? To answer these questions and, above all, to understand Sydney Pollack's *The Way We Were*, it is important to pay attention to the political issues of the movie, i.e. to go beyond the displayed romance, although both are still closely connected with each other. As the title of the movie suggests, as well as the title song with the same name, *The Way We Were* treats the theme of remembering. The following pages will try to show in how far *The Way We Were* seems typical for the "American way of remembering" and in what way it can be described as a "hot memory" and/ or a "cold memory" movie. To illustrate and reconstruct these trains of thought, it is inevitable to take a look at one scene from the movie, which will first be described and then be analyzed. Before all that a very short synopsis will be offered, as the film was not discussed in class.

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barbra streisand the way we were: Becoming Barbra Bill Eppridge, 2019-09-10 Becoming Barbra presents a never-before-seen look at a star in the making by an award-winning photographer with full access. From the humble beginnings of Barbra Streisand's career in 1963 to full-fledged stardom in 1966, renowned Life magazine photographer Bill Eppridge had full access to the young singer. He photographed Streisand shopping in a thrift shop; trying on outfits in her apartment; and there's an appearance on the The Tonight Show with Johnny Carson—then live from New York. Eppridge documented Streisand meeting with producer David Merrick, who wanted her for the starring role in Broadway's *Funny Girl*, which catapulted her to celebrity status. By the time Eppridge caught up with Streisand in 1966, she was a star in full orbit. *Funny Girl* had just wrapped, CBS had signed her to star in three television specials, five of her albums had gone gold and one platinum, and she had received three Grammys and an Emmy. Eppridge photographed Streisand throughout her CBS rehearsals and recording sessions, then went to Paris where he covered her at fashion shows with Marlene Dietrich and Coco Chanel, and captured a Richard Avedon shoot of her for French Vogue. Eppridge's photographs are vivid, candid, and a truly intriguing and unprecedented look at the beginnings of Streisand's career—an intimate photo album by a master photographer of one of the most talented performers of our time.

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