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Barbra Streisand



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A Journey of Talent, Identity, and Resilience.

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About the book

"My Name Is Barbra" is an intimate and captivating journey through the multifaceted life of one of the most iconic figures in entertainment history, Barbra Streisand. Combining personal anecdotes with a rich tapestry of her experiences, Barbra invites readers behind the curtain to discover the passions, triumphs, and challenges that have shaped her as an artist and a woman. With honesty and humor, she reflects on her humble beginnings, her rise to superstardom, and the lessons learned along the way, all while offering a unique perspective on fame, success, and the pursuit of one's true self. This is not just a memoir; it's a celebration of individuality, creativity, and the relentless spirit that defines Barbra Streisand.

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About the author

Barbra Streisand is a multifaceted American artist celebrated for her illustrious career spanning over six decades in music, film, and theater. Born on April 24, 1942, in Brooklyn, New York, she rose to prominence as a singer with her powerful voice and emotional delivery, becoming an iconic figure in popular music. Streisand's remarkable talent has garnered countless accolades, including two Academy Awards, ten Grammy Awards, and a multitude of other honors, making her one of the most awarded female performers in history. In addition to her musical achievements, she has established herself as a formidable actress and director, with notable films such as "Funny Girl" and "A Star is Born" showcasing her range and depth. Barbra Streisand's influence extends beyond the entertainment industry; she is known for her philanthropic efforts and activism, championing various social causes, thus solidifying her legacy as a cultural icon.

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Chapter 1 Summary: Pulaski Street

The narrative takes us through the early life of a young girl, exploring the deep impact of family dynamics, loss, and the struggle for affection and self-identity.

The protagonist begins reminiscing about her early childhood, marked by a profound difficulty with lies and omissions—a sentiment borne from her mother's failure to explain pivotal changes in their family life. At age eight, during a visit to her Jewish summer camp in the Catskills, she feels abandoned and unhappy, particularly due to the mediocre food. The story unfolds when her mother, Diana Rosen, arrives with a new man named Louis Kind, whom the girl does not yet know is her future stepfather. They drive away from her familiar life in Williamsburg to a starkly different apartment in a public housing project—the Vanderveer Estates—where everything feels foreign, and her sense of security begins to unravel.

The girl grapples with feelings of resentment towards Louis, who shows a clear lack of interest in her and her brother, Sheldon. As they move into a new home, her living situation drastically changes; she no longer shares a room with her mother but sleeps in a hallway. The arrival of a baby sister, Roslyn, on top of the complexities of her new family structure further complicates her feelings. She finds solace in her sister's beauty, but remains troubled by Louis's unkindness and her mother's emotional distance.

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Much of her childhood is characterized by a longing for her deceased father, Emanuel Streisand, a dedicated educator who tragically passed away when she was just fifteen months old. His absence leaves a gaping void in her life that is exacerbated by her mother's reluctance to speak about him. This absence shapes her understanding of love and masculinity, leading her to perceive men through a lens tainted by abandonment and disappointment.

Throughout her childhood, the protagonist experiences various milestones and hardships—moving to a new school, navigating friendships, and feeling alienated from peers. She develops a strong will and independence, but also internalizes emotional conflict, suffering from ailments like the mysterious ringing in her ears, which remains unaddressed in her home.

Interactions with peers introduce her to various cultural concepts, as she befriends classmates from different backgrounds, deepening her understanding of faith and identity. Yet, as she faces bullying and feels neglected by her mother, her isolation grows. Her relationship with her mother is strained; Diana, overwhelmed by her circumstances, struggles to nurture her daughter's emotional needs.

Key moments showcase the girl's resilience, from taking risks to seek care for her health issues to attempting to assert her presence in a home where she often feels invisible. As she witnesses her mother's emotional struggles and

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the tense atmosphere with Louis, the girl's identity and self-worth become intertwined with her quest for validation and love.

In essence, this chapter traverses the complexities of childhood, loss, and the journey toward self-discovery. It paints a vivid picture of a young girl navigating a tumultuous world where silence speaks volumes, and the quest for connection remains eternally unfulfilled. The themes of abandonment, resilience, and the longing for understanding resonate throughout the narrative, setting the stage for her continuing journey into adulthood.

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Chapter 2 Summary: Why Couldn't I Play the Part?

In the chapter "Why Couldn't I Play the Part?", we follow a young Barbara Streisand as she embarks on her journey into the world of theater and performance. At just fourteen, her first taste of Manhattan showcases an expansive, glamorous atmosphere that starkly contrasts the confines of her Brooklyn neighborhood. Accompanied by her friend Anita Sussman, Barbara is enchanted by the Broadway show *The Diary of Anne Frank*, an experience that ignites her aspiration to become an actress. She relates closely to Anne, sharing their age and Jewish identity, leading her to wonder why she couldn't take on such a role.

Over the next few years, Barbara and Anita immerse themselves in serious dramas, favoring them over musicals, and she's captivated by the powerful performances she witnesses. This passion for acting stems from her childhood, where she often expressed herself dramatically, sparking an early interest in performance. Her experiences include quirky childhood games—a playful phone quiz show with her cousin—and attempts at shoplifting, which reveal her logical, albeit mischievous, nature.

As her teenage years unfold, Barbara describes her longing for independence and self-expression. She fondly remembers the calm that settled in her home after Lou Kind moved out and reflects on family moments, including her brother's wedding and her yearning for adventure represented by their

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honeymoon voyage. Movies become an escape for Barbara, with foreign films igniting her fascination for storytelling—demonstrating early signs of her complicated relationship with reality and escapism.

Despite excelling academically, Barbara feels out of place in high school. She navigates her identity as part of a group of honor students that don't match her unique style. She vividly recalls her attempts to fit in, including her interest in music and makeup, and her clumsy social interactions, especially with boys. Her best friend, Barbara Sulman, also shares dreams of a future, fostering a supportive friendship amidst their contrasting ambitions.

At fifteen, Barbara's resolve to pursue acting intensifies. She takes acting classes, embraces the challenges of the craft, and participates in summer theater programs, honing her skills and gathering valuable experiences. Her growing determination leads her to audition for various roles, including a momentous opportunity at the prestigious Actors Studio, where her youthful exuberance meets the rigors of real artistic scrutiny.

Through all of this, she grapples with feelings of inadequacy—especially regarding her appearance and social interactions—while demonstrating a keen understanding of the importance of authenticity in performance. The chapter elegantly captures the essence of Barbara's teenage years: her passion for the theatrical world, her evolving identity, and the disparate relationship she has with reality and familial expectations. As Barbara

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prepares to graduate from high school, she is poised to step into the world of acting. The culmination of high school means not only transitioning into adulthood but also embarking on her pursuit of a life devoted to the stage, marking the beginning of her storied career.

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Chapter 3 Summary: This Night Could Change My Life

Chapter Three: This Night Could Change My Life

The chapter opens with the narrator reflecting on her early acting experiences. She recalls a tumultuous performance in a play called *Driftwood*, where she portrayed Lorna, a gangster with an elusive past. At just sixteen, nerves got the better of her before the opening night, leading to an unfortunate episode with an egg salad sandwich. Among her castmates was Joan Molinsky, who would later become the famous comedian Joan Rivers. The narrator viewed Rivers' privileged background with a tinge of envy. While *Driftwood* didn't last long, this setback didn't deter her aspirations.

Soon after, she finds a steady job as a file clerk at a printing company and shares a modest apartment in Manhattan with her friend Susan Dworkowitz, whom she affectionately nicknames Lanell. The apartment, while tiny and sparsely furnished, becomes a cherished space where she can decorate and experience independence. The narrator immerses herself in the working world, juggling her job with acting classes at Curt Conway's Theatre Studio, where she becomes infatuated with acting and seeks to hone her craft.

She finds financial independence, albeit scrimping on a budget that includes

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a variety of odd jobs. With a fascination for accents, she even entertains herself by pretending to be different characters while answering phones. Her weekly salary is meager, but she learns to manage her finances carefully, dividing her paycheck into categories such as rent and food.

Throughout her early life and growing career dreams, she frequently grapples with her identity. Inspired by the philosophical book *The Quintessence of Ibsenism* by George Bernard Shaw, she holds onto its idea that “thought transcends matter”—a concept that fuels her ambition and imagination, instilling a belief in her ability to change her reality. Yet, she feels the sting of her mother’s criticisms about her appearance, questioning whether she’s attractive enough to succeed in acting.

Her dedication to acting leads her to attend various classes and meet many aspiring performers, including notable actors like Dustin Hoffman, who is also pursuing his dreams in the same theater environment. At this juncture, she develops a deep friendship with a fellow actress, Cis Corman, who becomes a mentor and surrogate family figure, providing much-needed support and encouragement.

As she continues to hone her craft, the narrator finds herself attending auditions and showcases, but the road to success is strewn with challenges. She attempts to gain experience while occasionally modelling and ushering but grows frustrated with the casting industry's expectations. With her talent

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remaining unrecognized, she decides to take a bold step and reach out to renowned acting coach Lee Strasberg, going above the norm by creating a fabricated backstory to gain an appointment with him.

She recounts her brave but ultimately unsuccessful encounter with Strasberg, realizing she must find her own path. Encouraged by her artistic inclinations, she auditions for a play called *The Insect Comedy*. Here, she meets Barry Dennen, who introduces her to music from Broadway, further shaping her artistic sensibility.

As summer unfolds, she competes in talent contests at various clubs, including the Lion, where she experiences her first real audience appreciation. Winning the competition leads her to book a gig at the Bon Soir, where she believes her life could change forever. For the first time, she steps out on a stage, a true awakening as she embraces her identity as a performer.

With the applause and encouragement from those around her, she begins to explore the connection between acting and singing, weaving her talents together into a cohesive performance art. Despite the occasional critiques from her mother and the pressures of her new career, the supportive friendships she cultivates, especially with her friends Barry and Cis, fuel her ambition.

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When she officially opens at the Bon Soir, the excitement culminates in a well-received show that extends her booking beyond what she anticipated. She dances between moments of humor and vulnerability, developing her onstage persona while grappling with the expected perceptions of her burgeoning career. All the while, she acknowledges her flaws—self-image issues and insecurities—but finds therapeutic release in her performances and connection with the audience.

Summary

As the chapter progresses, it becomes clear that the narrator is navigating a complex journey of self-discovery through acting and singing. With each step—be it in acting classes, auditions, or club performances—she finds confidence and begins to redefine her identity. The mix of her personal challenges and professional aspirations creates a rich tapestry of an artist's early life, filled with relatable doubts, unexpected friendships, and the unwavering desire to embrace her true self beneath the bright lights of the stage.

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Chapter 4: The Bon Soir

In Chapter Four, Barbra Streisand reflects on her growing popularity at the Bon Soir, a small club in New York. She learns that audiences are coming to see her perform, a fact she initially finds hard to believe. Leaving the Bon Soir due to the booking of a more experienced singer, Felicia Sanders, Barbra grapples with her artistic identity approach: unlike Felicia, who evokes raw emotion effortlessly, Barbra prides herself on delivering each performance as fresh and unique.

With her newfound momentum, she acquires an agent, Irvin Arthur, who is supportive despite his physical limitations from polio. He introduces her to Ted Rozar, her manager at the Caucus Club in Detroit. Preparing for her first real gig outside New York, Barbra feels both excitement and apprehension. The Caucus Club is positioned to be a prestigious venue, akin to New York's famed '21' Club, though she quickly discovers it does not live up to that standard.

The surroundings prove challenging; the room's odd layout forces her to adjust her stance to connect with both sides of the audience. Lacking a familiar pianist, she faces difficulty collaborating on arrangements, missing the creative synergy she had with her New York pianist, Peter Daniels. Through her struggles, Barbra showcases her resourcefulness by incorporating new songs into her act, continuing to grow her repertoire, but

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the unconventional chords she craves are missing in Detroit's standard playing.

Despite the difficulties, she meets various people in Detroit who provide support, including regulars like furniture store owner Bernie Moray and actress Doris Fisher. An unexpected opportunity arises when she is invited onto "The Jack Paar Show," marking her first national television appearance, adding to her rising fame. She navigates her stage presence with a combination of humor and earnest emotion, showcasing her vibrant personality through songs like "A Sleepin' Bee" and "When the Sun Comes Out."

After a successful television debut, Barbra returns to Detroit, then moves to St. Louis to perform at the Crystal Palace, where she meets the Landesman couple, whose support further enriches her artistic journey. As she opens for the Smothers Brothers, Barbra continues crafting her interpretation of songs, infusing them with personal emotion, signaling a maturation in her artistry. She reflects on the complexities of language and performance, slowly walking the line between comedy and sincerity.

However, amidst her professional advances, her personal life feels uncertain, highlighted by her ongoing housing instability after leaving her roommate, Barry. Moments of personal reflection reveal her struggles with relationships, contributing depth to her character as she navigates a world

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that often lacks emotional connection. After facing disappointments and moments of self-doubt, Barbra gradually learns to accept herself, her emotions, and her journey as an artist, culminating in her return to the Bon Soir.

Back in New York, she experiences a mix of triumph and frustration, ultimately marking a pivotal point in her career where she begins to attract attention from influential individuals in the entertainment industry, including casting director Jeff Hunter and producers like David Merrick. Barbra's journey continues, revealing the persistent challenges and triumphs she faces as she seeks to solidify her place in the theater world, all while grappling with her own insecurities and aspirations.

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Chapter 5 Summary: Miss Marmelstein

In this chapter, Barbra Streisand recounts her remarkable journey from a shy teenager to a breakout star on Broadway. It begins with her excitement over a new phone in her unfurnished apartment, through which she receives a surprise call from actor Elliott Gould, praising her audition. This unexpected validation leads to her first role in the Broadway show "Wholesale," a moment that feels "bashert," or meant to be.

As rehearsals begin in January 1962 at the old Ziegfeld Roof studio, Barbra finds herself surrounded by a cast of adults. Despite her initial discomfort in social settings, she engages with Elliott Gould, the male lead, and forms a connection that blossoms over time. Barbra, who has always been impatient for success, reveals her desire for meaningful roles rather than minor parts, while Elliott, seasoned yet seeking his big break after years in the chorus, shares a different perspective.

Barbra's first experiences in rehearsals reveal her struggles with the director, Arthur Laurents, whose demands for discipline conflict with her instinctive, improvisational style. While Arthur envisions a strict, replicated performance, Barbra prefers spontaneity, leading to tension between them. This culminates in her solo, "Miss Marmelstein," which, after much back-and-forth, she performs in her chair, an idea that ultimately resonates with audiences, earning her acclaim and stopping the show.

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Concurrent with this professional growth, Barbra creates a home in her small, quirky apartment, marked by her personal touches and a sense of independence, an environment where she can finally express herself. The ongoing rehearsals see her develop her character and her relationship with Elliott further. Amidst her creative clashes with Arthur, the tension is palpable. Yet both she and Elliott support each other as they navigate their early careers in the limelight.

As opening night arrives at the Shubert Theatre, despite critical acclaim and her first taste of stardom, Barbra grapples with feelings of guilt over overshadowing Elliott, a concern that complicates her joy. However, Elliott shows genuine support for her successes, affirming their budding romance, which is a source of comfort in the competitive theater world.

Throughout this phase, Barbra's candor and authenticity shine. She navigates her newfound fame and the challenges of being in the spotlight, including her unconventional sense of style and approach to performance. Her stage presence combines humor and raw emotion, allowing her to resonate with audiences, and setting the stage for her future endeavors in the entertainment industry.

As the chapter progresses, Barbra's journey demonstrates her drive, her independence, and her tireless pursuit of an artistic and personal identity in a

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complex world filled with both opportunity and constraint. The challenges she faces ultimately shape her character and resilience, laying the groundwork for the illustrious career that follows.

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Chapter 6 Summary: Those Cockamamie Songs

Chapter Summary: Those Cockamamie Songs

Memory often plays tricks on us, blending vivid moments with the fog of time. For Barbra Streisand, certain encounters, such as her introduction to composer Jule Styne, stand out among the blur. Styne would become a significant figure in her career, yet she remains uncertain about the details of their first meeting—whether at the club Wholesale or after her late-night shows at the Bon Soir. Her manager, Marty, actively sought to connect her with Styne, who was composing music for a new show about Fanny Brice, a celebrated vaudevillian whose legacy was unfamiliar to Barbra at that time.

On the eve of her twentieth birthday, Marty cleverly arranged for Barbra to receive the newly minted "Fanny Brice Award" on live television, significantly raising her profile and aligning her with the upcoming production. Under Marty's direction, Styne was invited to the Bon Soir, where he was quickly captivated by Barbra's talent. Their chemistry sparked not only a collaboration but also her friendship with lyricists Marilyn and Alan Bergman, who would later contribute to many of her most cherished songs.

As Barbra's star began to rise, her initial performances caught the attention

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of other influential figures in the industry. The Bergmans recalled how, during her early singing, Barbra's exceptional talent left them in tears, affirming that she possessed the artistry and emotional depth to become a significant vocalist. Beneath this praise however lay Barbra's own insecurities; she remained hesitant to fully embrace her burgeoning fame.

Styne's personal life, marked by compulsive gambling, was juxtaposed with his creative endeavors. During Barbra's visit to his sparsely furnished apartment, she encountered a warm hospitality from his wife, Maggie, who sensed Barbra's hunger, both literally and metaphorically. Their discussions on musical projects revealed Barbra's vision for her future, one that would eventually materialize as she described a serious, dramatic story that would align perfectly with her role as Fanny Brice.

Meanwhile, Styne's project faced its struggles, with years of development marred by script revisions and star casting decisions. Barbra appeared on a list of potential actresses, yet she was a lesser-known contender amongst established stars. However, the unwavering support from Styne ultimately propelled her into the spotlight when he insisted on her for the role, compelling others to take notice.

Drawing upon her experiences and insights, Barbra navigated auditions with newfound confidence. Her dedication to the craft was evident during her encounters with choreographer Jerome Robbins, whose lofty expectations

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further emphasized her desire to break through. Uncertain of her standing, she sought to impress while grappling with the challenge of fulfilling the artistic demands of the role.

Despite the pressure, Barbra delivered a memorable audition that showcased her talent and honesty. Robbins's acknowledgment of her authenticity solidified her potential in the eyes of the creative team, even as various casting dynamics shifted—most notably with Anne Bancroft opting out. Barbra's name gained traction as Styne continued to advocate for her, while public appearances on prominent shows began garnering national attention.

Yet success was not immediate. Barbra's recording ambitions faced hurdles, as industry executives deemed her style too unique for mainstream appeal. Nevertheless, her breakthrough moment arrived when she appeared on *The Garry Moore Show*—a performance that not only captivated viewers but also marked the beginning of her journey into recorded music.

As her engagements evolved, Barbra's self-doubt persisted, fearing that commercial success might strip away her individuality. But with Marty's unwavering support, she ventured into recording, securing a contract with Columbia Records that granted her the creative freedom she valued above all else. Her single "Happy Days Are Here Again" emerged as both a defining moment and a launching pad.

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Through a series of triumphant performances and notable accolades, Barbra gradually carved her own path in show business, determined to stay true to herself while navigating the complexities of fame. Now free from the constraints of a fading show, she was poised to focus on her music, confident in her identity as an artist who embraced the "cockamamie songs" that resonated with her spirit.

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Chapter 7 Summary: It All Comes Together

Chapter Summary: It All Comes Together

In this chapter, the journey of Barbra Streisand begins as she prepares to record her first album. Setting her sights on the renowned musical arranger Harold Arlen, she feels immense excitement when he visits the club where she performs. Arlen, compared to the great Jewish composers like Gershwin, deeply understands the emotional weight behind music, which translates into rich, soulful arrangements. He recommends Peter Matz, whom Barbra recalls seeing credited on Arlen's album covers. A meeting with Matz solidifies her decision as she finds his charming and intellectual demeanor appealing.

Their collaboration becomes a daily routine, as they work side by side to shape each song for the upcoming album. Matz's attention to lyrical nuance perfectly aligns with Streisand's desire to convey emotion through her music. Over a mere three days, they record the entire album, a process that, in the present day, might take a year. The recording environment is charged, creating an exhilarating, adrenaline-fueled atmosphere. They have only three tracks to work with—one for vocals and two for the orchestra, complicating the recording process but emphasizing the rawness of live performance.

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The recording itself is a blend of intense preparation and spontaneity, resulting in an album that is compelling and emotional. Each song highlights Streisand's range, from the anger in "Cry Me a River" to the playful "My Honey's Loving Arms." As they finalize the tracklist, they consider album titles and choose "The Barbra Streisand Album," prioritizing straightforwardness over catchy suggestions like "Sweet and Saucy Streisand."

Upon its release on February 25, 1963, the album garners positive reviews, but not without critical feedback. Notably, playwright Arthur Laurents reaches out with a candid letter criticizing her over-dramatic style, urging her to simplify her performance. Streisand, known for her self-critical nature, agrees with most of his points but pushes back against certain critiques, indicating her desire to stay true to herself as an artist.

In this newfound success, she launches into a tour and is offered various television appearances, including one on "The Mike Douglas Show," where she captivates audiences with her personality and music. However, as her career takes off, so do the complexities of her personal life. Streisand navigates her evolving relationship with Elliott, who takes on a job in London, further challenging their bond.

Amid this whirlwind, unexpected moments of personal longing arise, and Streisand's discomfort with rapid changes in her fame stirs an internal

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conflict. A comedic yet poignant misconception about their relationship is later spotlighted in the press, adding to her anxieties.

Following her marriage to Elliott in a spontaneous ceremony in Nevada, unpreparedness begins to seep into their relationship dynamics. The pressure of their rapid success leaves Streisand momentarily questioning her decisions, both professionally and personally. They embark on a disappointing honeymoon, underlining the stark contrast between their romantic ideals and the reality of being in the public eye.

As her tour progresses, she performs at The Hollywood Bowl, a significant step up from intimate clubs. The audience reception is electrifying—an affirmation of her talent and hard work. Finally, rehearsals for *Funny Girl* commence amidst personal adjustments at home and professional commitments, setting the stage for what will become an iconic moment in her career.

Through this chapter, we see Barbra's evolution from a young, ambitious performer into a rising star grappling with the complexities of fame, relationships, and artistic expression—a journey that resonates with anyone striving to carve out their identity amidst external pressures.

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Chapter 8: Funny Girl on Broadway

In the chapter "Funny Girl on Broadway," Barbra Streisand reflects on her experience preparing for the role of Fanny Brice in the musical *Funny Girl*. She expresses excitement about playing a character that resonates deeply with her—one who is multifaceted, capable of eliciting both laughter and tears. Fanny Brice, a renowned Jewish comedienne and singer, is not just an icon of comedy but also embodies a heartfelt love story, which resonates with Streisand's own background as a fellow New Yorker from a Jewish heritage.

In her quest to portray Brice authentically, Streisand immerses herself in understanding the nuances of Brice's personality rather than simply replicating her comedic style. This personal connection is first sparked by the discovery of a manuscript containing conversations Brice had with Goddard Lieberson. Streisand feels a spiritual kinship with Brice, stemming from shared experiences, such as their overbearing Jewish mothers and complex relationships with beauty and self-image.

As rehearsals progress, she finds herself surrounded by a talented creative team, including the warm-hearted composer Jule Styne and the coolly professional lyricist Bob Merrill. Streisand particularly appreciates Styne's supportive demeanor, as he fosters an environment that encourages collaboration, while Merrill's directness presents challenges. The rehearsal

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process is both thrilling and demanding, as the team tries to piece together the musical while navigating changing directors and creative visions.

Numerous directors pass through the production, each bringing unique perspectives. Streisand expresses disappointment over losing Jerry Robbins and welcoming the more rigid Garson Kanin, whose lack of communication with actors frustrates her. After several tense rehearsals, when the show moves to Boston for previews, she forms a growing attachment to her co-star, Sydney Chaplin, the son of Charlie Chaplin. Their off-stage flirtation complicates her personal life, especially since she is married to Elliott Gould, and soon leads to tension between the two.

On stage, however, this connection becomes a nightmare for Streisand when Chaplin starts taunting her, veering off-script with derisive comments that unsettle her performance. As the pressure of his hostility mounts, Streisand grapples with anxiety and panic attacks. She approaches the stage manager seeking help, leading to meetings with the creative team. Despite attempts to mediate, Chaplin's behavior ultimately forces Streisand to seek therapy in a bid to manage her health and the deteriorating work environment.

As opening night approaches, the pressure mounts, culminating in a successful but exhausting performance. The audience's expectations and the media attention following the show's debut leave her feeling overwhelmed rather than celebrated. Although she receives critical acclaim for her

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portrayal of Fanny Brice, she finds herself grappling with the complexities of fame—a double-edged sword where public admiration often feels detached from personal reality. As her character, Fanny, navigates her tumultuous relationship with Nick Arnstein, a charming yet flawed character, Streisand parallels this narrative with her own struggles, providing

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Chapter 9 Summary: People . . . People Who Need People

In this chapter, the author reflects on the iconic song "People" from the musical *Funny Girl*, which has become synonymous with her career since she first performed it at twenty-one. Despite its enduring popularity today, it faced significant adversity during the rehearsal process. Initially, director Garson Kanin questioned its alignment with the character of Fanny Brice, believing that a philosophical song would be out of place so early in the story. This brought a tense moment between him and composer Jule Styne, who fervently championed the song's emotional depth.

As tensions rose, the song took center stage in rehearsal, leading to a historic recording session. Late one night, the author performed "People" in a studio, creating such a poignant atmosphere that when played back, it left everyone, including Styne, in tears. Yet, despite this emotional breakthrough, Kanin remained skeptical, a concern that prompted changes in direction when renowned choreographer Jerome Robbins took over and staged the song as a moment of intimacy between just Fanny and her love interest, Nick.

By the time the production premiered in March, "People" had become a celebrated hit, drawing enthusiastic applause from audiences. The song would ultimately contribute to the cast album's success, earning accolades for both the artwork and performance. As the author navigated the intricacies of her career, she found herself keenly engaged in the creative process, even

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negotiating song selections for her own album, which featured hidden gems from various musicals.

In reflecting on her album cover, the author describes a transformative photo shoot taken during a sunrise at the beach, which she preferred over the more conventional close-up. This choice sparked debate among her record label's executives but ultimately showcased her burgeoning artistic control, which culminated in Grammy wins.

As she continues to navigate the evolving music landscape, faced with the rise of rock and roll and the Beatles' dominance, she finds solace in her connection to the timeless elements of traditional music. "People" resonates deeply with her, both as a representation of her character's journey and as a broader commentary on human connection. She emphasizes that despite the ever-changing world, fundamental human needs remain constant—most notably, the need for love and community. Grateful for the song and its creator, Jule Styne, she acknowledges that she will forever cherish and perform "People," capturing its essence every time she sings it.

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Chapter 10 Summary: A Kid Again

In this chapter, Barbra Streisand reflects on the creation of her first television special, "My Name Is Barbra," which marked a pivotal moment in her career. After a year of performing the same songs in the Broadway hit "Funny Girl," she eagerly accepted the television opportunity presented by her manager, Marty Erlichman. The deal with CBS not only promised financial success but also allowed her the creative control that she deemed essential for her comfort and authenticity as a performer.

Assembling a talented team, Barbra worked closely with director Dwight Hemion, production designer Tom John, and choreographer Joe Layton, who collaborated seamlessly to bring her vision to life. Together, they brainstormed unconventional ideas for the show format, ultimately deciding on a thematic structure with three acts that would explore Barbra's journey from childhood innocence to adult sophistication.

The special opens with a striking black-and-white visual, Barbra's voice singing "My Name Is Barbara" against a dark backdrop, creating immediate intrigue. The intent was to captivate the audience before revealing the title of the show—a bold move that set the tone for an innovative performance. She envisioned the program as a play or film, where each act represented the internal conflict she experienced—a blend of her childlike spirit and the expectations of adulthood.

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The first act introduces Barbra in a whimsical setting, highlighting her vulnerability and desire for the carefree nature of childhood. As she navigates through various rooms, the songs chosen were deeply personal, allowing her to connect emotionally with the audience. Costuming, set design, and camera work were meticulously crafted to enhance the storytelling, with moments of childlike playfulness juxtaposed against the complexities of her adult life.

Transitioning into the second act, Barbra's persona shifts as she occupies a more sophisticated role, beginning with a humorous reflection on her haircut. She performs at Bergdorf Goodman, a high-end department store that symbolized her ascent to fame, singing Depression-era songs in a playful yet ironic manner. This act showcased her growth and adaptability, affirming her status as a versatile performer.

The third act returns to a more stripped-down presentation, embodying the essence of who Barbra truly is—a blend of girl and woman. It features live songs that expressed her rich vocal history, recorded in front of an audience after presenting the pre-recorded segments. Focusing on minimalism, she aimed to close the show with sincerity, ultimately performing "Happy Days Are Here Again" with understated elegance.

The reception of "My Name Is Barbra" was astonishing. After its premiere

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on April 28, 1965, critics lauded her performance, describing it as a "pinnacle moment of American show business." The accolades poured in, leading to an Emmy win and numerous other awards, including a Peabody Award for excellence. Yet, Barbra's reaction was one of disbelief and humble introspection, reflecting on her journey and the unexpected success. She retained creative integrity throughout the process, ensuring that none of the original elements were altered despite executive pressure.

Subsequently, a follow-up album and additional singles, including the hit "He Touched Me," solidified her status in the music industry, marking the beginning of a fruitful collaboration with arranger Don Costa. Time spent perfecting new songs exemplified her dedication, as she often chose artistry over efficiency, pouring herself into her work.

Overall, this chapter captures Barbra Streisand's artistic evolution, her powerful need for authenticity, and her remarkable ability to connect with audiences across different mediums, while also highlighting the camaraderie with her creative team. The chapter serves as a testament to her journey from a Broadway star to a multifaceted entertainer who continues to leave an indelible mark on the world of music and television.

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Chapter 11 Summary: Je m'appelle Barbra

In this chapter, Barbra Streisand recounts her journey into the world of French music, inspired by both her love of the language and her experiences with musical collaborators. When a Columbia executive proposes that she record an EP of French songs for the European market, she readily agrees despite her limited knowledge of the language. Having only taken a few lessons that failed to engage her, Streisand is eager to embrace the challenge.

The partnership began when Michel Legrand, a renowned French composer best known for his melodic works, flew to New York to work with her. Their chemistry was instant; both shared a late-night work ethic, often meeting after her performances of "Funny Girl" at midnight. During these sessions, Legrand showcased songs, and together they experimented with arrangements and interpretations. Their collaborative spirit led to joyful and euphoric late-night music-making sessions that sometimes lasted until dawn.

One of the pivotal pieces they worked on was "Autumn Leaves," originally a French song titled "Les Feuilles Mortes." Legrand introduced Streisand to the profound emotions encapsulated in the song's lyrics, which reflect loss and the aftermath of war through poignant imagery. Inspired by this deeper understanding, she suggested a simpler, more intimate arrangement than the traditional orchestral rendition. Although Legrand's decisions sometimes diverged from her initial instincts, Streisand learned to trust her feelings

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about the music, recognizing the importance of maintaining her artistic vision.

The chapter also covers her aspirations beyond the EP; she envisioned a full album of French songs for the American market despite discouragement from her label. Streisand expressed her belief that even non-French speakers could connect with the melodies and emotions. Her ambition culminated in the creation of her first original song, “Ma Première Chanson,” which musically narrated her journey and feelings surrounding first love and songwriting.

Throughout the process, she became more deeply connected to the French language and music, culminating in the album titled **Je m’appelle Barbra**. Although it may not have been her most commercially successful album, it marked the beginning of her significant partnership with Legrand and the Bergmans, leading to future creative endeavors, including **Yentl**. In the end, this experience not only expanded her musical repertoire but also established profound personal and artistic milestones in her career.

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Chapter 12: Gotta Move

In the chapter titled "Twelve," the narrative unfolds during Barbra Streisand's run in the Broadway musical **Funny Girl**. Here, we see her excitement and trepidation as she counts down the days to the end of her New York show, with her last performance scheduled for Christmas night, 1965. Despite Ray, the producer, wanting to extend her contract with a run in London, Barbra initially resists. However, the allure of the city—its charming shops, English teas, and her desire to be the sole performer of her role—eventually wins her over.

The final performance in New York is set against a backdrop of cherished memories and significant people in Barbra's life, including her supportive friends and collaborators. As she takes the stage, the audience's warmth and familiarity bring her joy, but emotions take a poignant turn during her rendition of "People." Overwhelmed by memories of her journey with **Funny Girl**—the auditions, struggles, and personal conflicts—Barbra finds herself unexpectedly overcome with tears, a moment shared intimately with her audience. Her vulnerability resonates deeply, eliciting a powerful response that culminates in a standing ovation.

After the show, amidst the deafening applause and tears, Barbra takes a moment to reflect on her relationships within the theater community. She acknowledges the importance of her co-stars and pays tribute to Fanny

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Brice, the character she portrayed, by singing “My Man” as a farewell. This moment not only signifies her appreciation for the role but also embodies her connection to the character and the authenticity of her performance.

Post-show, Barbra reunites with Jerry Robbins, the influential choreographer and director who believed in her talent from the beginning. Their shared Jewish heritage adds a layer of understanding between them, one that has fostered her passion for storytelling. Robbins' artistry inspires Barbra as she prepares for her next endeavors.

Following her New York success, Barbra transitions into the production of her second television special, *Color Me Barbra*, which combines her love of art and performance. The idea to film parts of the special in a museum stems from her lifelong passion for art, leading her to creatively incorporate her own interpretations of famous paintings into the performance. Despite challenges—including technical failures and an exhausting shooting schedule—Barbra's relentless drive shines through as she collaborates with her team to build an imaginative and colorful show.

Meanwhile, as her professional life flourishes, Barbra's personal life takes an unexpected turn when she discovers she is pregnant. This revelation brings both excitement and concern as she juggles plans for her future projects, including a concert tour and a film adaptation of *Funny Girl*. Struggling with early pregnancy symptoms yet determined to fulfill her commitments,

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she embarks on a poignant path of balancing motherhood with her career ambitions.

As the chapter progresses, Barbra reflects on the support from her close friends and family while navigating the complexities of impending

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Chapter 13 Summary: What if Nobody Shows Up?

In Chapter Thirteen of her narrative, the author reflects on the whirlwind of her professional and personal life as she navigates motherhood and prepares for her upcoming television specials and film. Following the birth of her child, she returns to the studio in April 1967 to rehearse for *The Belle of 14th Street*, a new CBS special that has fallen behind schedule due to her pregnancy. Her collaboration with director Joe Layton involves a unique concept of crafting a vaudeville-style show reminiscent of early 20th-century New York, allowing her to portray various characters and include guest performers like the celebrated actor Jason Robards. Their comedic chemistry leads to an unexpected but enriching experience of combining Shakespeare with musical performance, reflecting both of their artistic passions.

Despite her initial reluctance to immerse herself in the creative process—preferring to enjoy the joys of motherhood—the show is completed in four busy days. Following this production, she seeks to create a more stripped-down special, which leads to the concept of a live concert in Central Park titled *A Happening in Central Park*. Scheduled for June 17, 1967, this ambitious event takes place amid unpredictable weather and logistical challenges typical of an outdoor performance.

As the day approaches, the author grapples with anxiety about attendance, encouraged by Marty's assurance of potential crowds. Her concerns manifest

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when she sees an empty venue at first, fearing that no one will show up. However, as the time nears for the concert, the crowd swells dramatically, drawing an astonishing 135,000 attendees. This outpouring of support is a testament to her popularity, but it also exacerbates the stress of an untested sound system and the possibility of adverse weather conditions.

With the concert underway, an aura of magic envelops the evening as she performs a selection of songs, engaging the audience in a lively, spontaneous manner. This thrill is briefly interrupted by a moment of panic when she forgets the lyrics to one of her best-known songs, a fear that haunts her and leaves her feeling vulnerable in front of such a large crowd. The concert concludes successfully, despite logistical hiccups, and she leaves the stage with a lasting memory of the experience.

The aftermath reveals the complexities of her profession, as she learns about the camera's operation during the finale, leading to a realization about control in her performances. This chapter captures the essence of balancing personal life, artistic expression, and the burdens that come with public performances. The excitement and fear are intertwined, illustrating a deeper narrative about an artist's journey seeking both approval and personal growth amid public scrutiny.

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Chapter 14 Summary: Funny Girl in Hollywood

Summary of Chapter: "Funny Girl in Hollywood"

The chapter opens with Barbra Streisand, excited yet anxious, as she begins filming *Funny Girl* in a new home with Hollywood heritage, once inhabited by stars like Greta Garbo and Marlene Dietrich. Immediately upon settling in, she is thrust into the Hollywood social scene with a large party thrown by producer Ray Stark to celebrate her arrival. Despite the thrill of mingling with legends like John Wayne and Marlon Brando, she feels overwhelmed by shyness and an intrusive self-doubt that culminates in her arriving fashionably late and anxious.

Facing this social anxiety, she serendipitously finds comfort in Brando, a figure she admires. However, the narrative of her behavior begins to shape a negative reputation in the press, which portrays her as aloof and ungrateful, particularly as many harbor resentment toward her swift rise, landing lead roles in three major films without a screen test. Unfazed by the gossip, she focuses on her work, shaping the story of Fanny Brice into a poignant character.

Barbra had requested a serious director for *Funny Girl*, preferring to convey depth over frivolity typically associated with musicals. Initially

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assigned to Sidney Lumet, Barbra felt uneasy when he proposed changes to the screenplay that contradicted her understanding of Fanny's authenticity and originality. Distraught, she called on Ray Stark to revert to Isobel Lennart, the original screenwriter. The situation resolved when legendary director William Wyler agreed to take the helm, a choice Barbra cherished due to his revered status in Hollywood, known for inspiring Oscar-winning performances.

In collaboration with Wyler, Barbra deeply engaged in the creative process, contributing to script discussions and developing Fanny's character. Their partnership flourished during filming, where Barbra took an active role in suggesting creative ideas, such as a comedic interpretation of Garbo's entrance in **Anna Karenina**. Wyler's encouragement transformed her nervousness into an empowering creative liberty she had previously not experienced.

As filming commenced, Barbra embraced each moment on set, relishing the collaborative spirit. Surrounded by a talented crew, including esteemed cinematographer Harry Stradling, she learned to navigate her appearance on camera while re-imagining her own image. Stradling's insightful work emphasized her distinct beauty despite conventional Hollywood standards, showcasing Barbra's unique features in a way that resonated on screen.

The production of **Funny Girl** allowed her to experiment with her acting

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through spontaneous improvisation, an approach that yielded memorable scenes. Barbra highlighted her experience with various musical numbers, blending humor with narrative depth. “Don’t Rain on My Parade” became a standout anthem of defiance, reinforcing Fanny’s determination, even as production challenges arose.

Amid the joy of filmmaking, Barbra's personal life presented trials as Elliott, her husband, left for a role in New York, prompting a stirring around their relationship. Yet, immersed in her craft, she found excitement in the filmmaking process, relishing being a single mother yet a rising star.

The chapter culminates with the film’s premiere, a heartfelt reflection on her journey that evoked mixed emotions of nervousness and hope. Audiences responded positively, celebrating her work as she embraced the character of Fanny Brice, resonating with the public and securing Barbra’s legacy. The warmth of the premiere gave way to a series of global celebrations, solidifying her status as an international star capable of transcending barriers, both personal and professional.

Through her experience on *Funny Girl*, Barbra not only crafted a significant work but also unspooled threads of her identity, desires, and the challenges of a woman asserting her voice and vision in a male-dominated industry.

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Chapter 15 Summary: Hello, Gorgeous

In this chapter, titled "Hello, Gorgeous," the narrator reflects on the unraveling relationship with Elliott, highlighting the emotional distance that had developed between them. Their once close bond now seems overshadowed by their separate lives—a consequence of both their busy careers and unresolved conflicts. A memorable disagreement during their time on Broadway serves as a metaphor for their relationship; Elliott's impulsive actions during a fight emphasize the volatility that had come to define their interactions.

As the narrator's career gains momentum with the success of "Funny Girl," Elliott's struggles become more pronounced, revealing his gambling habit—something he openly admits to in interviews. Though the narrator initially overlooks these issues, the weight of their differences and personal turmoil lead to a growing sense of loneliness, prompting her to accept invitations from Omar Sharif, her co-star, who provides companionship amidst her marital discord. Despite their flirtation, the narrator feels that pursuing a deeper connection with Omar would only complicate her already tumultuous life.

The chapter also chronicles the narrator's excitement and nerves leading up to the Oscar ceremony, where she has been nominated for Best Actress for "Funny Girl." As she prepares, she opts for a pantsuit over a more elegant

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gown, symbolizing her desire to embody youth and practicality rather than the expectations of Hollywood glamour. Her nervousness is palpable as she anticipates the event, reflecting on her feelings of isolation among her peers, until she finds solace in the support of past acquaintances like Gregory Peck.

The ceremony unfolds with unexpected surprises, culminating in a historic tie for Best Actress with Katharine Hepburn. Overwhelmed by emotion, she makes a memorable acceptance speech, famously greeting her Oscar with "Hello, gorgeous." While the win represents a significant achievement, the narrator feels overshadowed by the public's focus on her revealing outfit rather than the award itself.

The chapter closes with the revelation of Elliott's struggles with substance use, reflecting how their lives have diverged since their early unshakeable bond. The narrator expresses her discontent with the marriage, acknowledging her need for freedom and the exploration of her own identity. This evolving self-awareness sets the stage for her journey towards independence, marking a poignant turning point in her life.

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Chapter 16: Pandora's Box

In this chapter, the narrator reflects on her complex relationship with Tony Newley, a talented actor and musician known for his Broadway performances and notable songs like "What Kind of Fool Am I?" The narrator first encountered him on Broadway in 1962 and was struck by both his talent and charisma. After her own show, *Wholesale*, closed, she found herself at the Playboy Club, feeling out of place as she was obligated to perform there, but a chance encounter with Tony and his wife, Joan Collins, left a lasting impression on her.

By 1965, both Tony and the narrator found themselves back on Broadway—she starring in *Funny Girl* and he in *The Roar of the Greasepaint—The Smell of the Crowd*. Their friendship blossomed, with shared moments and mutual admiration. Tony's mischievous charm and artistic spirit captivated her, prompting an affair that was as thrilling as it was complicated. His letters, filled with poetic musings and playful banter, revealed both his affection for her and his struggles with deeper emotional issues.

As both couples navigated their personal challenges, the narrator became increasingly wary of Tony's charm, remembering her past relationships and the pain they carried. The intense bond they formed soon fractured when Tony hurt her emotionally, leading her to withdraw and ultimately end their

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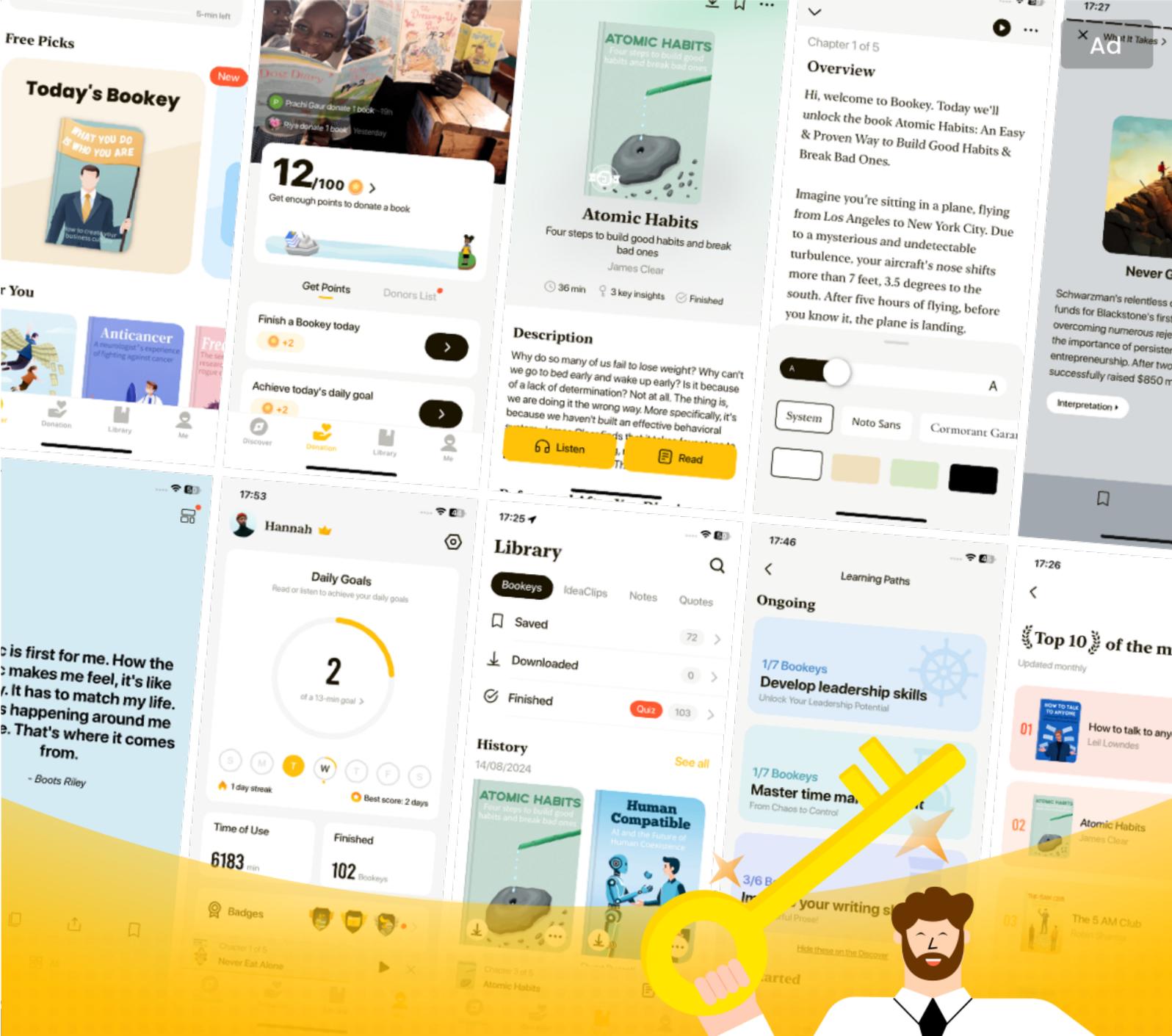
relationship.

Years later, after Tony's death in 1999, the narrator remains haunted by memories of their time together, recognizing the fragility hidden beneath their artistic personas. In 2016, during a tribute performance, she revisits their shared history through a duet of one of his songs, grappling with the enduring pain of lost love and the walls they both built to shield themselves from vulnerability. This reflection opens a window into not only her own past but the underlying, shared struggles of two people sought to connect yet often felt too damaged to truly love. Through the lens of nostalgia and regret, she confronts her emotional barriers and contemplates the enduring impact of their relationship.

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Chapter 17 Summary: Hello, Dolly!

In this reflective chapter, the author recounts her journey to the film “Hello, Dolly!” and the intertwining personal experiences that shaped her involvement. As a child, she harbored crushes on movie legends Marlon Brando and Gene Kelly, imagining the dreamlike life of a Hollywood star. Little did she know, she would eventually become friends with Brando and work with Kelly as the director of “Hello, Dolly!”

The author expresses initial reservations about her casting as Dolly Levi—a role originally intended for a middle-aged woman—feeling too young and ill-suited for the part. Producer Ernest Lehman, known for his impressive work on classics like “West Side Story,” insisted on her casting, perceiving something special in her that could capture the film's poignant comedy. Despite her worries, he patiently awaited her availability after her commitment to “Funny Girl.”

Once signed on, her apprehensions grew, especially when she realized that Walter Matthau, an actor much older than her, would be portraying Horace Vandergelder, Dolly’s love interest. Queries about the film’s stylistic direction led to communication hurdles between her and Kelly, who was more accustomed to directing with a distinct vision. As production commenced, the author felt a lack of connection to her character, who was a savvy matchmaker with a talent for manipulation—traits she did not possess.

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The filming environment was tense, compounded by Matthau's openly hostile behavior toward her, stemming from loyalty to his friends and a general disdain for her rookie status in filmmaking. The author vividly recalls a derogatory outburst from Matthau, leaving her shaken and unsure in her new role. Instead of receiving support, she sensed the unraveling of a cohesive atmosphere, with rivalries emerging between crew members and a persistent boys' club mentality lingered, making her feel isolated.

Despite these challenges, she found solace in Kim, her assistant, and cinematographer Harry Stradling, alongside her son Jason, who provided comfort during her efforts to bring the character to life. The stunning set of New York City in 1890 provided a unique backdrop for filming, contrasting with the emotional turmoil she faced as she diligently worked through rehearsals.

Costume designer Irene Sharaff played a pivotal role, fashioning exquisite outfits for the author, reinforcing her creative input and fostering moments of inspiration. The intricate designs, particularly the iconic gown for the climactic "Hello, Dolly!" scene, captured both audiences' and the author's imagination, though it proved challenging to wear.

Filming progressed amidst creative frustrations, such as disagreements over shot compositions and the direction of specific scenes. The author felt a

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growing alliance with Ernest Lehman, who often shared in her concerns and insights, providing a comforting anchor in an otherwise turbulent environment.

As production wrapped in 1968 and the movie sat on hold for a year due to contractual obligations, the author found herself in another whirlwind upon the film's release. The premiere, filled with immense fanfare and chaotic energy, left her overwhelmed and fearful, marking a pivotal moment in her burgeoning career as a star.

Reflecting on the critical reception of the film, the author was surprised to discover that critics viewed her talent positively, lauding her ability to breathe life into a character that had often been regarded as flat. This chapter encapsulates her tumultuous journey from uncertainty to realization, ultimately highlighting the complex and often harsh realities of Hollywood stardom, the balancing act of character and image, and the cost of fame.

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Chapter 18 Summary: Brando

In the narrative, Barbra Streisand recounts pivotal moments from her life as a burgeoning star while establishing a profound connection with her idol, Marlon Brando. The story begins with a playful message from Brando, delivered to her through a party guest, setting the stage for their eventual meetings.

Barbra reflects on a benefit concert she participated in for the Student Nonviolent Coordinating Committee (SNCC) in 1965, where she shared the stage with notable figures such as Harry Belafonte and Sidney Poitier. This event became memorable not only for its significance in the civil rights movement but also for the excitement of being in the same space as Brando, whom she idolized. Wearing a stunning gown, Barbra is nervous yet exhilarated to perform in front of Brando, and she recalls how his unexpected kiss on her back momentarily disarmed her. She struggles to maintain her composure during her performance of "Supper Time," a poignant song about loss, as Brando watches with rapt attention.

Flash forward to a year later in London, where Barbra re-encounters Brando at a party hosted by Warren Beatty. Admitting her admiration, she awkwardly asks about his teeth, but this leads to a connection where Brando gently leads her away to talk privately. In their four-hour conversation, they delve deep into their backgrounds, revealing shared wounds from childhood

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and the struggles of their familial relationships. Brando's upbringing with alcoholic parents resonates with Barbra's own experiences, fostering an intimate bond.

The conversation turns flirtatious as Brando expresses his desire for her, transitioning to a sweeter proposal to explore a museum together, capturing Barbra's heart. They candidly discuss relationships, leading to Brando's surprising comment about her marriage to Elliott, suggesting it wouldn't last, a statement Barbra initially resents but later reflects upon.

As time passes, their friendship evolves with Barbra navigating various significant relationships and her professional life. A memorable call from Brando asking her to sing evokes both excitement and anxiety due to their personal dynamics. Despite their lively exchanges, Barbra is acutely aware of the thin line between their friendship and deeper longing.

Ultimately, they reconnect years later in the context of their evolving lives. A call from Brando during her tumultuous marriage to Jon Peters illustrates his lasting presence, encapsulating a vulnerability that underscores their friendship. Barbra shares how she admired Brando's depth as an actor, his daunting approach to craft, and his struggles with fame, emphasizing their parallel experiences in Hollywood.

As they reminisce, they exchange reflections on their artistic journeys.

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Barbra recalls anecdotes regarding Brando's creative process and acting philosophy, revealing mutual respect and understanding for their craft's challenges. Tragically, their conversations take a somber turn following the death of Brando's daughter, Cheyenne, a moment that underscores their inseparable bond rooted in personal suffering.

The narrative culminates in Brando's passing in 2004, with Barbra recounting a memorial that reflects on his lasting impact on both her life and the film industry. In her final thoughts, she cherishes their friendship, recalling Brando's sentiment that he fell in love with her all over again while watching her film, a touching testament to their shared history and mutual admiration.

In summary, Barbra Streisand artfully weaves her story of longing, admiration, and celebrity, punctuated by her connection with Marlon Brando, filled with moments of vulnerability, artistic exploration, and poignant nostalgia.

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Chapter 19 Summary: Daisy and Melinda

In the chapters from "Nineteen," Barbra Streisand reflects on her experiences while filming "On a Clear Day You Can See Forever." The story begins in contemporary New York, where Daisy Gamble, a modern woman with a quirky personality, seeks help from the psychiatrist and hypnotist Dr. Marc Chabot to quit smoking. During hypnosis, Daisy unveils a past life as Melinda Winifred Waine Tentrees, a sophisticated courtesan in early-nineteenth-century England. This duality between Daisy and Melinda symbolizes Streisand's own perceptions of herself—one side being insecure and self-deprecating while the other exudes confidence and charisma.

The narrative explores themes of reincarnation and extrasensory perception (ESP), as Streisand shares personal anecdotes—including a retreat with Deepak Chopra that deepened her exploration of consciousness and the nature of the soul. She describes the profound moment when she felt her soul transcending her physical being, prompting reflections on connections with others and the idea of soulmates, as exemplified through her friendship with Ces, who she considers one.

As she delves into the production of the musical, the chapter introduces several creative personalities, including Alan Jay Lerner, the complicated writer of the screenplay, and the shy composer Burton Lane. Key figures in the casting process, such as producer Howard Koch and director Vincente

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Minnelli, are depicted positively, with a focus on their collaborations and decision-making processes. The challenge of casting a leading man culminates in Yves Montand being selected to play Dr. Chabot, a choice that initially posed challenges due to their lack of chemistry on-screen, contrasting the fiery persona Montand exhibited in his musical performances.

Streisand details her costume design choices, contrasting the two characters—Daisy's modern styles, crafted by designer Arnold Scaasi, and Melinda's period-appropriate attire, created by the acclaimed Cecil Beaton. The collaboration with Beaton becomes a highlight for her, as they jointly conceptualize glamorous costumes that enhance Melinda's allure.

As filming progresses, emotional dynamics unfold. Daisy, in love with Dr. Chabot, struggles with his attraction to Melinda, culminating in the poignant song "What Did I Have That I Don't Have?" This illustrates Daisy's internalized conflict between her contemporary self and her past life, underscoring the reliving of patterns until self-awareness breaks the cycle.

The chapter also recounts the filming experiences in iconic locations, such as the Royal Pavilion in Brighton, where scenes are shot that evoke the essence of Melinda's world. The juxtaposition of different eras is further highlighted by art references and Streisand's artistic leanings, particularly her affinity for Art Nouveau, allowing her passion for the art world to

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surface throughout her reflections.

As the production winds down, Streisand reveals personal gifts and exchanges with her collaborators, such as Vincente Minnelli and the significance of acknowledging one another's contributions, while reflecting on her artistic journey and the characters' intertwined fates. The concluding remarks hint at her aspirations of embodying Sarah Bernhardt's legendary roles, thus capturing the cyclical nature of inspiration, reincarnation, and the persistent quest for self-identity amidst evolving personas on stage and beyond.

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Chapter 20: How Many Singing Prostitutes Do You Know?

In the chapter titled "Twenty: How Many Singing Prostitutes Do You Know?", Barbra Streisand reflects on her experience bringing the play *The Owl and the Pussycat* to the silver screen, a project proposed by producer Ray Stark. Having enjoyed the original stage production featuring Alan Alda and Diana Sands, Streisand was drawn to the romantic comedy's unique approach—highlighting realism over sentimentality and exploring the dynamics between opposites through its lead characters.

The story revolves around Felix, a timid aspiring writer working in a bookstore, and Doris, a vibrant, unconventional woman supporting her acting aspirations through part-time sex work. Streisand's commentary highlights the limited roles available for women in cinema during this period, giving context to Doris's bold character.

Initially, Streisand envisioned a diverse cast by suggesting Sidney Poitier or Oskar Werner to challenge conventional racial stereotypes in Hollywood. However, the studio dismissed her ideas, leading to the casting of George Segal, recommended by screenwriter Buck Henry, who infused the film with snappy, authentic New York dialogue. Filming took place in the gritty streets of New York City in 1969, allowing an unfiltered glimpse of the era and the city, which was in a state of decline.

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Despite the excitement and camaraderie with Segal, who brought a natural flair to their on-screen chemistry, Streisand faced a power struggle with the producer. Stark insisted that her character's role be transformed to include singing, despite her firm refusal, leading to tension as he attempted to manipulate media narratives around her performance. Streisand's witty retort, asking "How many singing prostitutes do you know?" encapsulated her frustration and determination to maintain her artistic integrity.

As filming progressed, comedic challenges arose, including a nude scene with Segal that tested her comfort levels. Ultimately, she negotiated the terms of her participation in the scene, agreeing to conduct a "dress rehearsal" in private to alleviate her nerves. Upon viewing the footage, Streisand made the decision to cut the scene, believing it detracted from the comedic tone of the film.

The film also included a provocative script that featured bold language, further pushing boundaries for its time. The closing scenes were particularly poignant, capturing Felix and Doris's complex emotional journey as they reconciled and embarked on a future together, a testament to the depth of their characters.

Despite the challenges, including a heartbreaking personal loss with the passing of her cherished cinematographer Harry Stradling, the film received

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acclaim and commercial success, becoming one of the top-grossing films of the year. The chapter conveys both Streisand's professional triumphs and personal struggles, illustrating the multifaceted nature of her career and the transformative power of cinema during this era.

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Chapter 21 Summary: The Prime Minister

In Chapter Twenty-One, the narrative unfolds around the author's blossoming relationship with Pierre Trudeau, the Canadian Prime Minister, against a backdrop of his significant political endeavors. Their initial contact occurred at the premiere of "Funny Girl" in London, where Trudeau congratulated the author on her Oscar win. Despite their busy schedules—her filming "Clear Day" and his responsibilities as Prime Minister—they maintained correspondence.

A notable encounter happened in November when Trudeau visited her in New York during a diplomatic visit. This meeting solidified her admiration for him as an engaged statesman, showing genuine interest in global affairs and cultural life. They chose intimate dining experiences, avoiding the glitz of high-profile restaurants, which revealed their personal dynamics and her desire for privacy in their budding relationship.

The chapter highlights the warmth of their bond as she described dinners they shared, including one she cooked for him, despite her limited culinary skills. As their relationship developed, they faced the challenges of public scrutiny and media attention, particularly during their appearances together. Trudeau's charm and charisma, once dubbed "Trudeaumania" by the press, fascinated her, and she relished moments that felt almost surreal, standing next to a national leader while engaging in common activities.

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Trudeau invited her to Ottawa for a gala celebrating Manitoba's centennial, and the author sought reassurance by bringing a friend, reflecting her apprehension about sharing their relationship publicly. As he opened the door for her at the gala, she felt like the embodiment of a princess walking with her prince, capturing the excitement of being with such an esteemed figure.

Beyond the glitz of social events, the author experienced political life firsthand, attending a parliamentary session and observing Trudeau's adeptness in handling inquiries. However, complexities arose as the author grappled with the realities of a future together with someone significantly older and more established. Torn between her admiration for his principles and her own blooming career, she felt a growing distance between their life stages.

Ultimately, she retreated to Los Angeles to gain perspective, realizing that while she cherished their connection and his impact on the world, she wasn't ready to abandon her own aspirations. The chapter concludes with a sense of nostalgia and respect for Trudeau, who profoundly influenced her life. After his passing, she reflects on their friendship and how it has shaped her understanding of leadership and personal fulfillment.

In later years, she forms a bond with Trudeau's son, Justin, who inherits his

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father's political legacy, showcasing the continuation of progressive values in Canadian leadership that Pierre had championed. Her pride in Justin's achievements resonates with her memories of Peter, solidifying the chapter's theme of intergenerational influence and personal growth within the context of broader societal change.

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Chapter 22 Summary: A Screwball Comedy

Chapter 22 Summary: A Screwball Comedy

In the spring of 1970, after an exhausting period of filming four movies in succession, Barbra Streisand yearned for a break to enjoy a more tranquil, domestic life with her young son, Jason. Despite her inclination to embrace this new role, she felt compelled to attend high-profile events such as the Oscars, where she presented the Best Actor award to John Wayne, and received an honorary Tony Award as the Star of the Decade in New York. Balancing her careers as both an actress and a singer, she struggled to manage her time effectively, particularly as she recorded music while filming.

Reflecting on her numerous projects, Streisand recalled making the album "Simply Streisand" out of obligation to her producer, Marty Erlichman, though it failed to capture her passion. This marked a shift in her career as Clive Davis took over at Columbia Records and urged her to adopt a more contemporary sound amidst the rise of rock and roll. In response, she released "What About Today?" which featured songs by artists like Paul Simon and Lennon-McCartney. However, the album's cover and selection of songs inadvertently contradicted its modern intentions.

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Streisand's struggle to evolve musically persisted as she began working on "The Singer," inspired by the politically charged theater of Kurt Weill and Bertolt Brecht. Unfortunately, Davis was dismissive of this creative direction. Despite his skepticism, she found camaraderie in producer Richard Perry, who introduced her to contemporary songwriters and shaped the sound of her next album, "Stoney End." This album's success marked a significant turning point for Streisand, proving that she could indeed adapt to modern trends.

During this time, her personal life also shifted as her ex-husband, Elliott Gould, achieved significant success. His nomination for an Oscar and starring role in M.A.S.H signified his emergence as a star in his own right. However, beneath this success, Streisand navigated complex emotions regarding their past relationship, especially concerning their son, Jason.

Later that year, an unexpected call from the head of Warner Bros. revealed that Elliott had experienced a breakdown on set, leading to a halted movie production. In a bid to support him, Barbra agreed to take over the project, adapting its narrative to fit a female lead. Her involvement opened a collaborative dialogue with Peter Bogdanovich, whom she respected as a filmmaker. They established a new comedic project titled "What's Up, Doc?"

As the film began production, Barbra navigated her comedic role, often

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relying on Peter for direction. He pushed for quick pacing, utilizing physical comedy to add depth to the characters. Although Barbra felt unease over the quality of the film at times, the collaborative atmosphere and dedicated team—including talented actors like Madeline Kahn—offered a sense of camaraderie on set.

Following the film's release, laughter erupted from audiences, confirming its success and cementing Barbra's place in both film and music. The powerful reception illuminated the misunderstandings she had regarding the film's potential and ultimately made for a triumphant moment in her career. The chapter closes on a note of irony—Streisand had sold her stake in the movie back to the studio prior to its massive success, showcasing the unpredictability and complexities of her journey in the entertainment industry.

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Chapter 23 Summary: A Woman's Place

Chapter Summary: A Woman's Place

As the 1960s came to a close, Barbra Streisand yearned to reconnect with the real world after the comedic escapade of **What's Up, Doc?**. The decade had been tumultuous, with the assassination of John F. Kennedy setting a dark tone. Despite her personal desire to retreat from the chaos, she became increasingly involved in meaningful social and political causes. She performed at the Democratic National Convention in 1964 for President Lyndon Johnson and took part in various concerts benefiting civil rights movements, such as **Broadway Answers Selma** and **Broadway for Peace**, where she sang Leonard Bernstein's poignant song, "So Pretty," reflecting her growing political consciousness.

With the Vietnam War raging, Barbra supported Senator Eugene McCarthy, who exemplified the courage to confront the war within his own party. In 1970, she found an ally in Bella Abzug, a congressional candidate who challenged societal norms. Known as "Battling Bella," she passionately advocated for women's rights, gay rights, civil rights, and nuclear disarmament, which resonated deeply with Barbra. She campaigned for Bella, albeit nervously, supporting her through fundraisers and public appearances—experiences that were both exhilarating and terrifying for her.

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In the wake of Bella's surprising victory, the newly elected congresswoman immediately pushed for the withdrawal of U.S. forces from Vietnam. This pivotal moment highlighted the need for more women in politics, as Barbra noted, "It feels as if women will have to save the world." As the women's liberation movement gained momentum in the early 1970s, Barbra took steps to forge her own path in filmmaking while challenging the conventional roles women were expected to fill.

To assert her creative independence, Barbra co-founded First Artists, a production company designed to give artists more control over their projects. Her first endeavor as both lead actress and producer was the film *Up the Sandbox*, based on Anne Richardson Roiphe's novel. The film explored the struggles of the protagonist, Margaret Reynolds, a mother trying to balance her family commitments with the desire for individual fulfillment—a dilemma faced by many women, including Barbra.

Barbra's portrayal of Margaret mirrored her own life—a successful artist wrestling with motherhood and career aspirations. With a commitment to crafting a realistic story, she collaborated closely with director Irvin Kershner and Pulitzer Prize-winning playwright Paul Zindel on the screenplay, emphasizing the film's authenticity. The film navigated between reality and fantasy, reflecting Margaret's internal conflicts through imaginative scenes where she envisioned herself engaging with historical

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figures like Fidel Castro.

Despite its ambitious themes addressing a woman's right to choose, *Up the Sandbox* was met with mixed reactions and ultimately flopped at the box office. Viewers expected one type of film and were disappointed to find a story that diverged into drama with comedic elements. Compounding this disappointment were misleading promotional efforts and an R rating for nudity that seemed unnecessary.

In hindsight, Barbra expressed pride in the film's message and the artistic risks taken, even though it received little recognition at its release.

Ultimately, *Up the Sandbox* was about empowering women to reclaim their identities and make choices for their own lives, a theme that resonated with Barbra personally, yet felt ahead of its time in a society grappling with gender roles. This chapter captures Barbra's evolving identity as an artist and activist, reflecting a pivotal moment in her career where she insisted on portraying complex characters that challenged societal expectations for women.

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Critical Thinking

Key Point: Empowerment through creative independence

Critical Interpretation: Imagine standing at the crossroads of your life, where the noise of the world beckons you to become a mere spectator. In Chapter 23, Barbra Streisand's journey illustrates the profound impact of asserting your creative independence as a catalyst for personal growth. Just like Barbra did when she co-founded First Artists and took control of her projects, you too can find the strength to carve your own path. Embrace the notion that your voice matters and that you have the power to shape your narrative, especially amidst societal expectations. By daring to challenge conventions and seeking genuine self-expression, you can inspire not only your own journey but empower others to reclaim their identities as well.

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Chapter 24: The Way We Were

In Chapter Twenty-Four, titled "The Way We Were," Barbra Streisand recounts the journey behind the film of the same name, revealing both personal and professional challenges she faced during its creation. Ray Stark, the producer, initially proposed a film that combined themes from other successful works, like *The Sound of Music*, but after an engaging discussion with writer Arthur Laurents about ideas pertinent to politics and identity, they transformed this concept into a compelling story about Katie Morosky—a politically active Jewish woman in love with the seemingly carefree Hubbell Gardiner, a composite character inspired by various figures from Arthur's life.

Once Barbra read the treatment, she felt a deep connection to Katie, resonating with her passion and ideals. However, a contentious negotiation with Stark emerged, as he attempted to assert control over Barbra's contract, forcing her to sign on for additional films unless she agreed to work on *The Way We Were*. She fought back for her principles and ultimately decided to proceed despite the unfavorable terms.

The casting process was notably complicated, particularly when seeking the right actor for Hubbell. Barbra envisioned Robert Redford in the role, recognizing his complexity beyond mere looks, seeing depth in his performances that would be vital for their cinematic chemistry. Though

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Redford initially rejected the role due to concerns about character development, persistent discussions ultimately led to a revised script that endowed Hubbell with more substance, symbolizing Barbra and Sydney Pollack's commitment to creating an authentic narrative.

As the film was shot, the dynamics between Barbra and Robert on set mirrored those of their characters—two contrasting individuals drawn together. Their chemistry was palpable, enhanced by shooting many scenes in sequence, allowing their rapport to develop naturally. Barbra vividly recalls personal experiences during filming, notably her struggles with vulnerability in intimate scenes and her interactions with Sydney, who she held in high regard despite moments of dissent regarding creative choices.

Significantly, Barbra reflects on the film's underlying political narrative, particularly the palpable tension surrounding the Hollywood blacklist during the Red Scare. Katie's political activism and the challenges she faces highlighted the era's conflicts, culminating in a poignant turning point when external pressures seeped into the film's emotional core. Unfortunately, many of the political elements were cut from the final edit, diluting the film's depth and leaving a lingering sense of discontent regarding its portrayal of Katie's character.

Despite the film's success and acclaim, including nominations for multiple Academy Awards, Barbra laments the loss of essential scenes that

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contributed to both characters' emotional journeys. The aftermath leaves her feeling incomplete about her performances, particularly during the awards ceremony where she intentionally distanced herself due to unresolved frustrations about the film's final cut.

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Chapter 25 Summary: With a Little Help from My Friends

In Chapter Twenty-Five, titled "With a Little Help from My Friends," the narrative unfolds in the spring of 1973, several months after filming **The Way We Were**. The protagonist, reflecting on their commitment to truth and justice, participates in a fundraiser for Daniel Ellsberg, who had leaked the Pentagon Papers to expose the realities of the Vietnam War. Ellsberg had risked everything to present the truth to Congress and the American people, hoping it would lead to an end to the war. By this time, he was out of funds and needed support to continue his trial, which had already been ongoing for four months.

Stanley Sheinbaum, chairman of the ACLU, organized a hastily arranged benefit at producer Jennings Lang's home, inviting two hundred guests to contribute \$250 per couple. The protagonist, typically rehearsed and prepared for performances, found herself embracing spontaneity at the event, taking bids from attendees to sing various songs. Among the attendees were notable figures such as Peter Bogdanovich, David Geffen with Joni Mitchell, and three Beatles—George Harrison, Ringo Starr, and John Lennon. The evening was a blend of heartfelt nostalgia and jovial banter, with memorable moments, including a duet over the phone and a celebratory rendition of "Happy Birthday" to Ellsberg.

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The fundraiser was a success, raising an impressive \$50,000, which allowed Ellsberg to extend his defense for two crucial weeks. This additional time led to significant revelations during the trial, including the burglary of Ellsberg's psychiatrist's office by government agents, which ultimately resulted in the dismissal of charges against him due to government misconduct. The narrative underscores the themes of solidarity and activism, as the protagonist reflects on being included on Nixon's "Enemies List," alongside other prominent figures opposing the war and governmental corruption. This list symbolized a chilling reality of the political climate yet also fostered a sense of unity among dissenters.

The protagonist then shifts back to her work, mentioning her latest television special, **Barbra Streisand... and Other Musical Instruments**, which showcased a diversity of global music. This special marked a significant departure from her earlier productions, embracing a format rich in cultural expression and spontaneity, featuring musicians from various cultures and blending different musical styles. The imaginative staging and vibrant performances characterized her passion for music and creative exploration.

After completing the special, the protagonist faced the urgency of her recording contract while planning to release a single titled "The Way We Were." Collaborating with producer Marty Paich, she crafted a pop arrangement for the song, which quickly became her first chart-topping hit. The chapter highlights her continued growth as an artist during the

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politically charged era defined by the Vietnam War. She also faced legal pushback from Ray Stark, the film's producer, who sought to prevent her from using the album title due to comparative concerns over competing releases. This led to tension in their professional relationship, ultimately stripping her album of a proper title and compromising its original artistic vision.

Throughout the chapter, the themes of activism, creativity, and the personal struggle against institutional pressures resonate powerfully, illustrating the intersection of art and life during a pivotal moment in American history. The protagonist's experiences in both fundraising for Ellsberg and producing her album reflect her dedication to authenticity in her art and her commitment to speaking out against injustice.

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Chapter 26 Summary: What Was I Thinking?

In Chapter Twenty-Six, the narrator reflects on the notable film roles she declined during her career, contemplating her choices with a combination of regret and amusement. She reminisces about her hesitance regarding physical demands and nostalgic fears tied to her father's workaholic nature, which contributed to her passing on projects like **They Shoot Horses, Don't They?** and **Klute**, both ultimately won by Jane Fonda. Other opportunities that slipped away included **Julia**, **Alice Doesn't Live Here Anymore**, and **Cabaret**, each tied to her reservations about her career path and public persona.

Instead, the narrator chose to star in the lighthearted comedy **For Pete's Sake**, to support her friend, producer Marty. The film centers on a devoted wife's comically chaotic attempts to help her husband, embodying an experience she initially approached with doubt. She crafted her character Henry as a free-spirited woman who borrows money from a loan shark. A crucial moment in her creative process comes when she discovers a chic, boyish haircut at a party, leading her to collaborate with Jon Peters, a budding hairdresser who would later become a significant figure in her life.

The dynamic between Jon and the narrator unfolds as they navigate both professional and personal realms. Their first interactions are marked by attractive forthrightness, as Jon unabashedly compliments her, which

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surprises and intrigues her. Despite initial reluctance to date him, her feelings begin to evolve, especially after witnessing his warmth toward her son, Jason, giving her a glimpse of a potential family life. She recalls moments that highlight Jon's persistent personality, his charm in pursuing her, and the shifts in their relationship dynamics.

As their relationship deepens, the couple purchases a house in Malibu, symbolizing a merging of their lives and ambitions. However, Jon's desire to own the property alone becomes a source of tension, reflecting his complex character and their differing expectations. The narrator also reflects on her feelings of vulnerability and past emotional challenges, revealing her struggles with self-worth shaped by childhood experiences.

Amidst the personal chaos, she remembers the joy of normal family life in Malibu, where her son could explore the greater outdoors, contrasting her previously sheltered life in Hollywood. The chapter culminates in the collaborative process for her album **Butterfly**, where Jon steps into the role of a producer, pushing her artistic boundaries despite his lack of experience. This partnership's complexities unfold, revealing both the creative tension inherent in their relationship and the surprisingly successful outcome of their efforts. The album garners commercial success, further intertwining their lives, amidst the backdrop of new beginnings and personal growth.

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Ultimately, this chapter serves as a reflection on not only her career decisions but also how they intertwine with her evolving identity, struggles with love, and the pursuit of a balanced life amidst the demands of fame.

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Chapter 27 Summary: Funny Lady

In Chapter Twenty-Seven, titled "Funny Lady," Barbra Streisand reflects on her journey in creating the sequel to *Funny Girl*, titled *Funny Lady*. Initially resistant to the idea, she grapples with her feelings about revisiting the character of Fanny Brice, whom she had portrayed for years. Despite her hesitations, contract obligations and a desire to fulfill her commitments lead her toward accepting the role, particularly after a rewrite by Jay Presson Allen, which deepens Fanny's emotional complexity.

Fanny, now a more hardened version of herself, navigates a new relationship with Billy Rose, a theatrical impresario portrayed by James Caan. Streisand connects with Fanny's evolving outlook on love—having previously been infatuated with the dashing Nicky Arnstein, her feelings for Billy are more pragmatic. Their shared comedic banter and character dynamics reflect elements of Streisand's own relationships, particularly her past with Elliott Gould.

Streisand discusses her initial misgivings about the music and comedic aspects of Fanny's character, but as she delves into the material, she finds emotional resonance. The production process begins, with notable cinematographer James Wong Howe stepping in after the initial cinematographer's approach was deemed too gritty. A vivid chemistry develops between Streisand and Howe, who also shares her fondness for

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food, especially Chinese cuisine, deepening their bond.

As filming progresses, Streisand grapples with the challenges of performing and character nuances, often citing the technical choices made during shooting. One memorable scene involves a humorous yet chaotic moment with talcum powder that turned unexpectedly messy, emphasizing the engaging and volatile dynamic between Fanny and Billy.

Conflict frames much of the narrative, facilitating exploration of the sexual tension between Fanny and Billy. Just as Fanny begins to embrace Billy, Nick returns, triggering a mix of nostalgia and hurt. Streisand captures Fanny's emotional turmoil through her powerful song "How Lucky Can You Get," reflecting her sense of loneliness and heartbreak.

As **Funny Lady** wraps in July, Streisand contemplates her experiences with producer Ray Stark, illustrating a complex relationship marked by professional admiration and personal discomfort due to incidents of unprofessional behaviour. This ambivalence culminates in her giving Stark a parting gift—an antique mirror with a cheeky note—symbolizing a mix of gratitude and unresolved tension.

The premieres of **Funny Lady** unfold in various cities, showcasing her talent and connecting her with audiences and family legacies, notably through performances benefiting the Special Olympics. However, Streisand

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faces unexpected challenges during the Paris premiere, battling illness yet embodying the determination and chaotic energy surrounding the film's release.

Ultimately, Chapter Twenty-Seven paints a rich portrait of Streisand's artistic journey in creating **Funny Lady**, interweaving her personal struggles, professional milestones, and the complexities of navigating fame and relationships in the spotlight. This chapter serves as a reflection on growth, resilience, and the bonds formed through shared creative endeavors.

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Chapter 28: Lazy Afternoon

Chapter Summary: Twenty-Eight - Lazy Afternoon

After a decade of emotional turmoil and commitment, the narrator, newly liberated from a relationship with Ray, feels as though she has been freed from prison. Embracing her newfound freedom, she reflects on her passions, particularly acting, and reminisces about a recent visit to see her old friend Rick Edelstein's production of "Uncle Vanya." There, she encounters Sally Kirkland and discusses her long-held desire to play Juliet in Shakespeare's "Romeo and Juliet."

Encouraged by the esteemed acting coach Lee Strasberg, she seizes the opportunity to audition for the role. Despite her initial fear of failure, she prepares a fresh interpretation of Juliet, portraying her not as an idealized figure, but as a relatable, emotional teenager coping with the uncertainties of young love. This performance garners unexpected acclaim from Strasberg, who reportedly praises it as the best rendition of Juliet he has seen, affirming the narrator's unique approach.

As she revels in her artistic freedom, the narrator receives a new album from friend Rob Friedman, featuring the lyrics of Rupert Holmes. Deeply moved by the intelligence and wit of Holmes' songwriting, she contacts him to

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collaborate on music for her next album. Their partnership flourishes, leading to intimate songwriting sessions where they develop original pieces together, including "By the Way," a song that balances humor and melancholy.

Holmes shares a deeply personal song titled "My Father's Song," speaking to universal themes of parental love and support. Their creative process deepens their connection and sparks innovative ideas for their work. As they prepare for recording sessions, Holm expresses anxiety over the enormity of the opportunity, prompting the narrator to reassure him with a thoughtful gift—a playful gesture that emphasizes their collaborative spirit.

The recording of "Lazy Afternoon" marks a pivotal moment, with the narrator reflecting on her journey from a naive girl longing for movie-like romance to a mature woman fully engaged with life. This evolution shapes the lyrics, leading to a refined expression of authenticity that resonates with her experiences.

The album, released in October 1975, is characterized by its dreamy and eclectic nature. Although it lacks a commercially successful hit single, it garners critical recognition for its authentic connection to contemporary pop influences, a point that delights the narrator. This chapter highlights her artistic maturation, illustrating a transitional phase in her career that balances personal fulfillment with creative exploration, ultimately resulting in a

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Chapter 29 Summary: Classical Barbra

Chapter Twenty-Nine: Classical Barbra

The journey of Barbra Streisand into classical music can be traced back to her discovery of iconic singers like Billie Holiday and, more significantly, Maria Callas. As a teenager, Barbra's love for music unfolded when she stumbled upon Holiday's **Lady in Satin** album, leading to a transformative experience with Callas's **Puccini arias** in her mid-twenties. While Barbra typically listens to music only for work—spending countless hours during her recording processes—Callas's expressive performances left an indelible mark on her.

Barbra's admiration for Callas was rooted in her ability to convey deep emotion through her singing; she realized that Callas's artistry was not merely about vocal prowess but also storytelling. This epiphany came to a head with one particular aria, **Senza Mamma** from the opera **Suor Angelica**, which inspired Barbra to explore the boundaries of her own voice. Although she lacked formal training in classical music—unlike her mother who had a fondness for Broadway hits—Barbra felt drawn to the challenge of singing more classical repertoire.

This ambition was ignited further when she met Claus Ogerman, a talented

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arranger and conductor recognized for his versatility across genres from jazz to classical. Their collaboration began in Las Vegas in 1970, where they worked together, turning Barbra's idea of a classical album into reality. Claus's expertise in classical works, particularly in German lieder, would be crucial as Barbra embarked on this unprecedented venture.

The result of their partnership was an album featuring a range of classical pieces, including a delicate piece by Debussy, a German art song by Hugo Wolf, a Handel aria, and even a wordless piece by Fauré. The culmination was an English song called "I Loved You," with music composed by Claus from a Pushkin poem. Although recorded in 1973, it took three years for the album, titled *Classical Barbra*, to be released due to Barbra's hesitations about the quality and her emerging commitments to projects like *A Star Is Born*.

Despite feeling apprehensive about her ability to perform lieder, Barbra combated self-doubt with a desire to learn and innovate. The album's title emerged as a straightforward representation of her endeavor, moving away from potential humorous alternatives. Its cover featured a striking photo taken by Francesco Scavullo, complemented by a commendatory blurb from renowned conductor Leonard Bernstein.

Among the highlights of the album's reception was an enthusiastic review by the acclaimed pianist Glenn Gould, who praised Barbra's unique voice and

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artistry. He acknowledged the audacity it took to venture outside her established musical niche, an act Barbra viewed more as an irresistible draw to the music than an act of bravery. Gould's support provided her a renewed confidence as he even expressed interest in collaborating further.

Barbra had never anticipated that her work in classical music would lead to a Grammy nomination for Best Classical Vocal Soloist Performance, a recognition of her success in a genre entirely distinct from her pop career, even if she ultimately lost to Beverly Sills. The friendship with Claus endured beyond the project, revealing another link to her musical past—he had orchestrated for Billie Holiday on **Lady in Satin**, connecting her early influences with her later achievements.

Reflecting on her personal journey, Barbra encountered various artistic aspirations, such as the desire to portray Callas in a film adaptation of **Master Class**, a play illuminating the struggles and sacrifices of artists. Unfortunately, the film rights eluded her due to Faye Dunaway's ownership. However, a serendipitous moment occurred when Barbra was able to watch a production of **Suor Angelica**, giving life to the music she admired, particularly the aria that had sparked her classical exploration. Ultimately, while Barbra held Callas's artistry in reverence, her own explorations into classical music marked a significant evolution in her artistic trajectory.

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Chapter 30 Summary: A Star Is Born

The chapter explores the journey of creating the film *A Star Is Born,* detailing the creative process as well as the challenges and personal dynamics involved. The narrative begins with Jon Peters discovering a screenplay by Joan Didion and John Gregory Dunne that, despite the author's initial misgivings, is revealed to be a fresh take on the classic story of a fading male star and a rising female star—a tale that has been told multiple times, including notable versions from 1937 and 1954.

As filming plans begin to unfold, the author, seeking to infuse the script with emotional depth, contemplates the evolving role of women in society, particularly in the context of the women's liberation movement. This period's cultural shifts inspire the author to craft a modern, assertive version of the female lead, Esther Hoffman, who is determined to express her desires and assert her identity within the volatile world of show business.

The author struggles with internal and external pressures, navigating creative differences with Jon and director Frank Pierson, while emphasizing the inherent complexities of love and career within the film. The project faces hurdles from Pierson's directing style, which clashes with the author's vision; their artistic disagreements often exacerbate tension on set.

An integral part of the narrative includes the author's growth as a musician

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and songwriter, culminating in the creation of the Oscar-winning song "Evergreen." She reflects on collaborating with talented lyricists while grappling with her insecurities as a burgeoning songwriter, eventually taking the initiative to craft music that resonates with her character's journey.

As filming progresses, the production adopts innovative methods to achieve live music recordings, reinforcing the raw energy of the performances. Key concert scenes aim to capture the chaos of a live audience, emphasizing the pressures faced by the protagonist, John Norman Howard, played by Kris Kristofferson, while intertwining themes of passion and despair.

Though the collaboration with Pierson proves challenging, and interpersonal relationships become strained—particularly influenced by Peters' possessiveness—the author maintains her artistic direction. She desires authenticity, pushing for a love scene that showcases not just physical intimacy but a deep connection through their shared music.

Tension rises throughout filming as Personal conflicts peak, leading to an accident that forces Esther into a painful confrontation with loss and grief after John's tragic fate. The author's personal reflections draw parallels to her own life experiences, revealing raw emotional layers within the story as she weaves together themes of loss, love, and the struggles of fame.

The final film receives a mixed critical response at its release, partially

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overshadowed by a damaging article penned by Pierson, exposing underlying tensions and potentially affecting public perception. Despite harsh reviews, the film proves commercially successful, winning several awards and solidifying its place in cinematic history.

The author also highlights a sense of fulfillment as she reflects on her artistic achievements and the groundbreaking nature of her work, particularly as a woman in a male-dominated industry. Her resolve to take control of her narrative is central to her identity as both an artist and producer, shedding light on the complexities of creative collaboration and the pursuit of artistic integrity.

Finally, revisiting the film after decades, the author contemplates how time and distance can reframe her perspective on the work. She recognizes scenes she initially cut and seeks the opportunity to restore lost moments, illustrating an ongoing relationship with her art and the urge to refine and redefine her legacy. The chapter closes on a note of self-reflection, pondering the power of storytelling and the emotional bonds that both shape the artist and the audience alike.

Aspect	Details
Film Title	A Star Is Born
Creators	Jon Peters, Barbra Streisand, Joan Didion, John Gregory Dunne

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Aspect	Details
Concept	Modern take on the classic story of a fading male star and a rising female star.
Theme	Exploring women's roles, emotional depth, love, career, and the impact of the women's liberation movement.
Character Development	Esther Hoffman as an assertive female lead, navigating her identity in show business.
Creative Challenges	Creative differences with Jon Peters and Director Frank Pierson; tension on set.
Music Creation	Development of the Oscar-winning song "Evergreen" and collaboration with lyricists.
Filming Techniques	Innovative live music recordings to capture raw energy; key concert scenes represent chaos and pressure.
Interpersonal Strain	Relationships affected by Pierson's possessiveness and artistic disagreements.
Character Conflict	Esther confronts loss and grief related to John Norman Howard's fate.
Film Reception	Mixed critical response; damaging article by Pierson affected public perception, but commercially successful.
Legacy Reflection	Sense of fulfillment from artistic achievements; pursuit of authenticity in a male-dominated industry.
Final Thoughts	Revisiting the film allows for reflection on storytelling and emotional connections shaping both artists and audiences.

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Chapter 31 Summary: Don't Believe What You Read

In Chapter Thirty-One, titled "Don't Believe What You Read," Barbra Streisand reflects on her whirlwind experiences following the success of **A Star Is Born**, specifically its blockbuster soundtrack, which achieved remarkable sales and influenced her subsequent music projects. Following the film's triumph, Streisand diligently worked on her next album, **Superman**, already armed with two cherished songs that were left out of the film: "Answer Me" and "Lullaby for Myself."

"Answer Me," which emerged spontaneously during a session with her collaborator Kenny Ascher, features a complex melody and unconventional structure. The lyrics, crafted by Paul Williams, explore the intimate, tentative moments of beginning a relationship. However, Streisand ultimately opted for another song, "Lost Inside of You," for the film, deeming it a better fit for the romantic connection depicted.

While creating **Superman**, Streisand was in search of songs that resonated with a feminist perspective. Unable to scout for material due to exhaustion, producer Charles Koppelman stepped in, presenting her with tracks like "My Heart Belongs to Me," which offered a fresh take on self-ownership and independence. Surprisingly, this song became a hit. Koppelman also introduced her to talents like Billy Joel and Neil Sedaka, who contributed further to the album's success.

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As Streisand grappled with unflattering rumors and invasive press scrutiny, she felt compelled to respond creatively. Drawing inspiration from her frustrations, she crafted the song "Don't Believe What You Read," aiming for a rock and roll edge. After initially hesitating to engage with the media, she eventually agreed to an in-depth interview with Playboy magazine. Despite the magazine's notorious image, she saw it as an opportunity to clarify her narrative, discussing her ownership of her projects and the challenges of being a woman in the industry.

Amidst a backdrop of personal challenges and public misconceptions, Streisand's work and artistry flourished. She candidly admitted her discomfort with her own physical appearance, including worries about how she was perceived as a female artist. The chapter culminates with an empowered decision to embrace her sexuality through an album cover featuring her in a Superman T-shirt and shorts, a symbol of Esther's character from **A Star Is Born** and a declaration of self-acceptance.

Transforming this moment of vulnerability into empowerment, she navigated the complexities of personal life, citing experiences with a stalker that heightened her caution regarding her public image. Yet, she opted for a playful approach in a Playboy photoshoot that ultimately highlighted her self-assuredness, juxtaposed with concerns about appropriating feminist values.

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Following **Superman**, Streisand released **Songbird**. The album's cover featured her beloved dog, Sadie, and showcased her growing affection for animals. Engaging with her personal life, she shared stories of the various dogs that accompanied her, revealing the depth of their companionship.

The chapter further discusses the remarkable success of the hit song "You Don't Bring Me Flowers," initially conceived as separate solos by Neil Diamond and herself. Spurred by fan demand for a duet, they rejoined in the studio to craft a version that encapsulated a poignant dialogue between a couple experiencing relationship strain. Their live performance at the Grammys became memorable due to its intimate staging, reflecting the song's narrative of distance and connection.

Through a mixture of personal anecdotes and professional accomplishments, the chapter paints a comprehensive portrait of Streisand as an evolving artist, navigating the dualities of public perception and personal identity while leaving a significant mark on the music industry.

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Chapter 32: The Battle of the Sexes

In *Chapter Thirty-Two: The Battle of the Sexes*, the author reflects on a transition period in her life after the success of *A Star Is Born*. Following a couple of months of relaxation, boredom sets in, prompting her to embark on a challenging remodeling project of a dilapidated 1950s house at her ranch, which she sees potential in. She decides to transform it into an Art Deco masterpiece, inspired by her affinity for the genre and her desire to showcase the artwork of Tamara de Lempicka, a talented yet overlooked female painter of the Art Deco movement. After discovering one of her striking works during a trip to Paris, the author generously invests in her pieces, which later appreciate significantly in value.

Amidst this renovation, conversations with colleagues like director Sydney Pollack urge her to return to acting. Despite her reluctance to take on another project after the tedious development process for *A Star Is Born*, she feels compelled to fulfill her three-picture contract. This leads to her decision to produce and star in *The Main Event*, a comedic film that explores themes of gender dynamics by portraying a strong female lead, Hillary Kramer, who manages a boxer, cleverly flipping traditional gender roles.

Hillary's character immediately challenges societal stereotypes, particularly in her business approach to marketing a gender-neutral fragrance. Partners are crucial to the film's success, and the author reflects on the casting of

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Ryan O'Neal as the boxer, highlighting his comedic skills and physical prowess. She emphasizes the importance of creating a comfortable environment during auditions, recalling a humorous incident that solidified Patti d'Arbanville's role.

As production unfolds, the author navigates creative differences with the detached director Howard Zieff, ultimately taking matters into her own hands to write a pivotal morning-after scene that subverts expectations about intimacy and power dynamics in relationships. The humor in this scene resonates with audiences, further establishing the film's commentary on evolving gender roles.

Simultaneously, the author's personal life is tumultuous, particularly her relationship with Jon Peters. She grapples with her hesitance to commit, a struggle exacerbated by their conflicting visions for life and the house they share. Jon's desire for control and traditional gender roles creates tension, prompting the author to seek therapy, which brings her newfound insights about trust and relationships.

Despite moments of affection, their dynamic is fraught with disagreements, and she finds herself drawn to another man who represents a different, more stable life. Yet, this new relationship ultimately fails to satisfy her emotional needs, leading her to return to Jon.

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The chapter paints a vivid picture of the author's dual battles in both her professional and personal life: challenging outdated gender roles in her work and navigating a complicating romantic relationship filled with both playful charm and toxic tension. As she continues to confront these issues, she becomes increasingly aware of her own desires for independence and authenticity.

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Chapter 33 Summary: Enough Is Enough

Chapter Summary: "Enough Is Enough"

In this chapter, Barbra Streisand reflects on the creation of her "Wet" album, which begins with her unwinding in a Jacuzzi that boasts a beautiful black tile design, reminiscent of a luxurious oasis. After wrapping up two projects—the movie "The Main Event" and designing an Art Deco house with a stunning swimming pool—Barbra finds inspiration for her album cover in the serene beauty around her. She envisions a simple yet sensual image of herself in the water, leading her to enlist photographer Mario Casilli, known for his work with Playboy, to capture the ideal shots.

With the album's cover settled, Barbra turns her focus to the music, aiming for a cohesive "wet" theme. She plans to include classic songs like Harold Arlen's "Come Rain or Come Shine" and contemporary ballads such as "After the Rain" and "On Rainy Afternoons." However, one standout track, "Enough Is Enough," almost fails to make the cut due to its initial lack of connection to the album's aquatic theme. The songwriters, Paul Jabara and Bruce Roberts, initially see it as "dry," but after Barbra's suggestion to incorporate water imagery, they revamp it with a new intro: "It's raining, it's pouring, my love life is boring me to tears..."

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In a serendipitous twist, Paul envisions collaborating with the iconic Donna Summer, a disco superstar known for her powerful voice, to record the song together. When Paul tries to arrange for them to meet, his message gets unexpectedly relayed by Barbra's son, Jason, a young fan of Donna's music, who expresses excitement over the potential collaboration. This enthusiasm underscores Barbra's decision to work on the duet, particularly after meeting Donna, who is just as charming and approachable as Jason described.

Recording in the studio, Barbra feels out of her element in the disco genre, which thrives on rhythmic precision. She cheekily asks Donna if it's permissible to occasionally go off-beat, to which Donna playfully reminds her of her own legendary status. Their playful camaraderie shines during a vocal rehearsal where Barbra holds an impressive high note for seventeen seconds, only for Donna to unexpectedly collapse off her stool due to improper breathing. Despite the scare, they both laugh it off, celebrating the recording session that would eventually produce a chart-topping single.

As "No More Tears (Enough Is Enough)" becomes a number-one hit and a staple on dance floors, Barbra fondly recalls her last encounter with Donna at a gathering, reminiscing about their time together and highlighting Donna's incredible talent and warmth. Tragically, soon after their reunion, Barbra is struck by the news of Donna's untimely passing, which leaves her in disbelief and mourning for someone who was both a remarkable artist and a genuine friend. The chapter encapsulates the joy of collaboration and the

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bittersweet nature of life's transient moments, especially in the face of true talent and friendship.

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Chapter 34 Summary: Guilty

In 1979, with a singular focus on the project "Yentl," I found myself resistant to distractions, particularly when my collaborator Charles expressed his ambition for another album while we were wrapping up "Wet." At the time, the disco wave was surging, and Charles was eager to capitalize on it, motivated by the success of tracks like "The Main Event/Fight" and "No More Tears (Enough Is Enough)." This led to a collaboration with the Bee Gees, initiated by Charles and enhanced by my enthusiasm for their iconic work in "Saturday Night Fever." At a Bee Gees concert at Dodger Stadium, I felt the energy of fifty-six thousand fans, setting the stage for my collaboration with Barry Gibb.

Barry Gibb, a member of the legendary Bee Gees, had recently achieved an unprecedented accomplishment by writing and producing several Top Ten hits. Intrigued by the possibility of working with him, I reached out, which surprised him — he later admitted to feeling intimidated but was reassured by Neil Diamond and his wife to accept the opportunity. Our first meeting with Barry took place at my Carolwood home, where he expressed a desire to write original material for me, something I welcomed eagerly. Barry's approach allowed me to focus on "Yentl" while he managed the album creation.

Barry quickly produced new songs, demonstrating both his prolific talent

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and the speed of our collaboration. I flew to Miami to listen to his demos, which featured abstract and impressionistic lyrics that differed from my usual storytelling style. Despite initial hesitations about interpreting the lyrics literally, I chose to trust Barry's creative vision and embrace a more figurative approach.

The recording process was effortless, with Barry guiding me through my vocal performances, often compelling me to sing songs multiple times — a routine that, though monotonous, was peppered with my need for food, turning the studio into a culinary haven. Barry was committed to making the experience enjoyable, even joking that we had to keep me away from the food to ensure I kept singing.

A pivotal moment came when I grappled with the song "Woman in Love," which had lyrics that diverged from my understanding of empowerment and romantic relationships. However, recognizing the excitement it generated within Columbia Records, I learned to let go of my literal interpretations and instead, focus on the music itself.

As the album neared completion, we recognized a need for an upbeat track. Barry responded to my request with "Guilty," composed by all three Gibb brothers, which resonated with me. I suggested it be the album's title, recognizing its psychological implications and the concept of guilt, drawing from my own background as a Jewish woman.

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The album "Guilty" was a surprising success, releasing its lead single "Woman in Love" just before the album launch. It ascended to number one, marking a peak in my career, leading to Grammy nominations and accolades. Barry and I won a Grammy for Best Pop Performance by a Duo, with our playful banter on stage capturing the audience's hearts.

Years later, our reunion during my "One Voice" concert reaffirmed the bond we formed during our collaboration. Barry expressed how our work together had transformed his career trajectory, setting him on a path to produce for other major artists. Critics lauded "Guilty" as a significant artistic achievement, highlighting our successful partnership.

Overall, working on the "Guilty" album became one of the most enjoyable recording experiences of my career, showcasing not only the synergy between Barry and me but also the rich, creative output that emerged from trusting one another's talents.

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Chapter 35 Summary: Papa, Can You Hear Me?

Chapter Summary: "Papa, Can You Hear Me?"

In the winter of 1968, Barbra Streisand received a package containing a short story titled “Yentl the Yeshiva Boy” by Isaac Bashevis Singer. Captivated by the tale of a young Jewish woman who disguises herself as a man to pursue her education in a male-dominated society, she immediately envisioned it as her next film project. Her agent, David Begelman, however, was skeptical and informed her that he had previously turned it down without consulting her. Nonetheless, Barbra felt a strong connection to the story and reached out to the producer, Valentine Sherry.

Despite the initial enthusiasm, the journey to adapt “Yentl” into a film was fraught with challenges. Sherry had commissioned a screenplay from Singer, which turned out to be excessively long and poorly suited for cinematic adaptation. The director Ivan Passer took over the project, but he, too, had concerns regarding Barbra’s suitability for the role due to her age and fame. Barbra, who felt that Passer might not share her vision, began to wonder about her future with the project.

Over the years, Barbra continued to pursue the film, acquiring the rights and approaching several writers and directors only to encounter setbacks. She

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often put “Yentl” on hold as she worked on other projects, most notably “A Star Is Born,” but the dream of bringing this story to life lingered.

On the verge of turning thirty-six and feeling the weight of time slipping away for her chance to direct “Yentl,” Barbra reconsidered her artistic ambitions. A moment of emotional clarity struck while making another film when her partner, Jon Peters, challenged her aspirations, doubting her ability to play a man. This confrontation fueled her determination to proceed with “Yentl” as both producer and director.

The script needed significant modifications to align with her vision. Barbra immersed herself in writing, reworking Singer's original concepts and ensuring authenticity. She also faced resistance from studio executives, who were concerned that the film might be too obscure or culturally specific to appeal to a mass audience. Some dismissed the project, viewing it through a narrow lens of ethnic identity rather than its universal themes of love, identity, and the struggle for equality.

Through personal research and consultations with various rabbis, including female rabbi Laura Geller, Barbra honed her understanding of Jewish culture and law, particularly regarding women’s rights and education. This deep dive into the Talmud and cultural traditions not only enriched the story but also resonated with her own experiences and aspirations.

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Following tumultuous negotiations and shifting fortunes in the film industry, Barbra finally secured backing from United Artists to produce “Yentl.” Excited yet apprehensive, she was determined to infuse her vision into the film and portray the character of Yentl authentically. Barbra felt an emotional connection to Yentl’s educational pursuit, reflecting her own frustrations and battles for creative agency as a woman in the film industry.

Unexpected challenges continued to arise, particularly regarding budget constraints and studio politics. After various attempts at different studios, Barbra ultimately triumphed when she presented the project successfully, setting the stage for a story that merged her artistic ambition with a significant cultural narrative.

In a deeply personal and artistic journey, Barbra’s dedication to “Yentl” signified more than just a film; it was an exploration of self, identity, and the complexities of gender relations in a historical context. Through perseverance and unwavering commitment to her vision, she sought to inspire audiences and express the voice of a Jewish woman determined to break societal confines.

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Chapter 36: Directing Yentl

In this chapter, Barbra Streisand reflects on her journey directing the film *Yentl*, a project she had passionately pursued for years. Despite facing numerous obstacles, she secured a \$14.5 million budget from MGM/UA, although it came with significant concessions, including a reduction in her acting salary and relinquishing final cut rights—a crucial point that caused her initial concern, but which later proved to be unnecessary.

Streisand and her collaborator Jack Rosenthal revised the screenplay, which she initially referred to as “A Barwood Film” to avoid bias. Working together was a fulfilling experience, providing her with fresh perspectives on a script that had become deeply personal. Casting was a critical part of preproduction. Initially considering Richard Gere for the role of Avigdor, she shifted focus to Mandy Patinkin after Gere felt it was unsuitable for her to act and direct simultaneously. Despite initial hesitations about Patinkin's lack of conventional leading man appeal, Streisand ultimately valued his talent above all else.

As for the character Hadass, Streisand envisioned Carol Kane but was thwarted by the studio's insistence on not having all three leads be Jewish. She then pursued Amy Irving, who was hesitant initially but was swayed by Streisand's passion for the story. Barbra's father, whose legacy deeply influenced her, played an indispensable role in shaping Yentl's character,

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reflecting themes of love and self-discovery.

The preproduction phase was complex, involving discussions with various crew members, including production designer Roy Walker and cinematographer Vittorio Storaro, whom she long admired. Opting to bring on a different cinematographer when Storaro's conditions were unsustainable, she ultimately worked with David Watkin, whose craftsmanship complemented her vision.

Filming began amidst political unrest in Poland, with Streisand drawing inspiration from her father and Jewish heritage. Challenges arose frequently, such as adverse weather conditions and technical difficulties, yet she navigated these with creativity and determination. The film's themes explored women's empowerment and the desire for knowledge in a restrictive society, mirroring her own journey as a female director.

As production progressed, Streisand faced personal challenges too, particularly in her relationship with Jon Peters, which unraveled during her time away. Despite this, she immersed herself in editing the film, working meticulously to shape each scene to reflect her artistic vision. This culminated in a product that she deeply connected with, feeling it expressed her long-held desires and experiences.

Dedicated to her father, *Yentl* ultimately represented Streisand's

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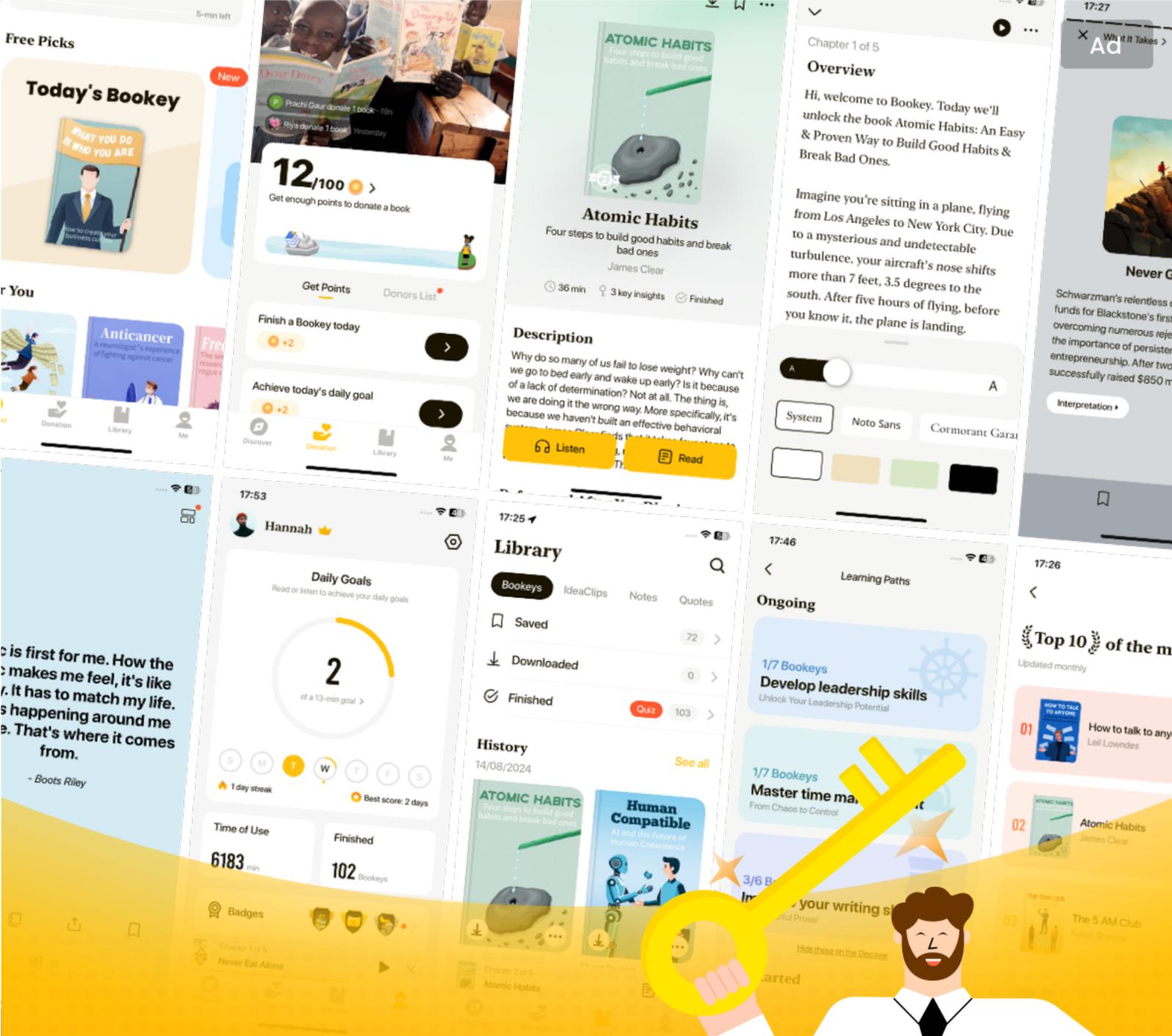
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exploration of her identity and aspirations, emerging as a significant piece in her career. In an ironic twist, her mother's reaction to the film's dedication underscored the complicated familial dynamics underlying its creation. This chapter captures both the artistic journey and personal evolution of Barbra Streisand, showcasing her resolve to make the film a heartfelt tribute to her heritage and personal history.

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Chapter 37 Summary: Don't Change a Frame

In Chapter Thirty-Seven, Barbra Streisand reflects on the anxieties and triumphs surrounding the release of her film **Yentl**, which opened on November 18, 1983. Feeling the weight of her ambitious roles—as the film's producer, director, writer, and star—she struggles with the fear that audiences might not appreciate her work or could even criticize her for taking on too much. In an attempt to quell her nerves, she indulges in comfort food, revealing her vulnerability and the pressure she feels as a pioneering woman in a male-dominated industry.

Streisand deliberately chose not to put her name prominently at the film's start; she wanted audiences to connect with *Yentl*'s story before relating it back to her. Recognizing that she would face scrutiny, particularly as the first woman to take on such comprehensive roles in filmmaking, she reflects on the scalpel of criticism that often falls unevenly on women. Despite having invested years into the film, she braced herself for reviews that sometimes seemed to scrutinize her personal choices rather than the movie itself, noting particularly harsh reactions from female critics.

Among these critiques, a notable review by Janet Maslin in **The New York Times** denigrated aspects of the film's production design, and Streisand found herself shocked that her approach—intended to celebrate feminist themes—could be so misunderstood. She yearned for the reviews to focus

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on the film's core messages of gender equality and empowerment, reflecting on the additional burden of being a woman in a creative leadership position.

Throughout promotional efforts, Streisand reflects on the support she received from friends and fellow artists but also grapples with the setbacks, including a misleading article that suggested she had received excessive help from Steven Spielberg—an association that seemed to diminish her achievement by attributing her success to male mentorship.

As **Yentl** garnered attention, it saw both criticism and praise, leading to mixed results during award nominations. The film was nominated for multiple Golden Globes, leading to Streisand's historic win as the first woman to receive a Golden Globe for Best Director. However, when it came time for the Academy Awards, she was disappointed by nominations overlooked for directing, a snub that drew attention not just to her film but to the larger patterns of discrimination faced by women in the industry.

While on a promotional tour in Europe, Streisand celebrated accolades but also faced the harsh realities of fame, including invasive paparazzi and alarming incidents indicative of the precariousness of celebrity. Amidst personal encounters and political discussions in her ancestral homeland of Israel, she made significant commitments to promote education for women, reflecting a lifelong dedication to bettering the conditions for women seeking artistic and intellectual fulfillment.

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Ultimately, the chapter highlights the confluence of her artistic journey with wider societal issues regarding gender, power, and identity. Streisand emerged from the experience even more passionate about advocating for women's rights, with **Yentl** serving as both a personal triumph and a clarion call for equality in the film industry. Through her experiences, she became profoundly aware of the hurdles women face, not just from men but also from one another, reflecting on the need for solidarity and support among women in the industry. Her journey continues to inspire, underscoring the necessity for women's stories and leadership roles in cinema.

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Chapter 38 Summary: The Broadway Album

In Chapter Thirty-Eight, titled "The Broadway Album After Yentl," Barbra Streisand reflects on her life after the release of her film "Yentl." Exhausted from her relentless pursuit of professional success, she takes a moment to consider her personal life, realizing she's neglected it, especially after her split from Jon. Although she briefly entertains a new romantic prospect, it becomes evident that the relationship is plateauing at friendship.

An unexpected connection recurs as Richard Baskin, a musician she encountered at a party celebrating "Yentl," keeps appearing in her life. They share a strong bond, enhanced by Richard's heartfelt gesture of writing a song for her. Their relationship blossoms, and they enjoy time together, including skiing trips to his home in Sun Valley. However, while she dives into this romance, Barbra has a new album, "Emotion," due for Columbia Records, but doesn't feel fully invested in it.

During this time, Barbra begins exploring her roots and a new musical direction: Broadway. She decides to create an album focused on classic songs from legendary composers like Rodgers and Hammerstein, Gershwin, and Sondheim. In 1985, she dives into preparing for this project, collaborating with Peter Matz—who has a rich history with her—and sifting through dozens of cast recordings to select the songs she feels passionate about.

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Barbra faces pushback from Columbia executives who deem Broadway music outdated and uncommercial. Yet her determination, coupled with her contract that ensures her creative control, propels her to push forward with the idea. Her rationale is simple: great songs always resonate, regardless of trends. As she prepares a cover letter—a moment she frames with habitual humor—Barbra reflects on her unique relationship with the music, especially the intricacies of Stephen Sondheim's work.

Sondheim's songs fascinate her with their deeply layered narratives that allow for rich emotional delivery. After reaching out to him, she successfully collaborates to modify "Putting It Together," crafting it specifically for her recording endeavors. The process sparks joy and becomes a strong partnership that illuminates the struggles faced by artists in navigating the industry.

As the album takes shape, Barbra records several songs, including poignant medleys from "Porgy and Bess" and "Carousel." The creative process intertwines her life experiences—particularly her personal relationship with Richard—and professional aspirations, leading to thoughtful arrangements that echo her sentiments.

The journey involves numerous trials, such as resolving intricate vocal challenges and orchestrating rich tapestries of sound that pay homage to the

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Broadway tradition while employing contemporary techniques. Each song is an expression of Barbra's love for musical storytelling.

In an unexpected twist, she details recording her rendition of "If I Loved You," revealing her about overcoming initial fears over vocal range, which become symbolic of her artistic growth. The climax of this chapter lays in her response to the pressures encountered within the music industry.

She successfully launches "The Broadway Album," which sells millions of copies, leading to a Grammy Award and reaffirming her faith in pursuing authenticity through art. Throughout the chapter, Barbra emphasizes themes of truth, artistry, and emotional resonance—lessons she has garnered through her experiences balancing personal struggles and creative pursuits.

As the chapter concludes, Barbra acknowledges the interconnected nature of her journey, noting that "The Broadway Album" was her twenty-fourth studio album, thus mirroring the significance of her favorite number while celebrating the culmination of her hard work, dedication, and belief in the timeless power of music.

Key Points	Details
Chapter Title	The Broadway Album After Yentl
Reflection	Barbra reflects on life post-Yentl; neglects personal life due to professional pursuits.

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Key Points	Details
Personal Relationships	Brief new romantic prospect plateaus into friendship; recurring connection with Richard Baskin.
Romantic Developments	Bond with Richard deepens; shares experiences together, including skiing trips.
New Album	Prepares album 'Emotion' but lacks investment; decides to create a Broadway album.
Album Focus	Classic songs from iconic composers (Rodgers & Hammerstein, Gershwin, Sondheim).
Challenges with Executives	Pushback from Columbia executives about Broadway music being outdated.
Creative Control	Barbra's contract ensures her creative freedom despite opposition.
Collaboration with Sondheim	Successfully collaborates to modify 'Putting It Together' for her album.
Recording Process	Records medleys from 'Porgy and Bess' and 'Carousel'; intertwines personal and professional life.
Artistic Growth	Overcomes vocal range fears during 'If I Loved You', symbolizes her growth as an artist.
Album Success	Launches 'The Broadway Album', sells millions, wins Grammy, reaffirms her artistic beliefs.
Themes	Emphasizes truth, artistry, and emotional resonance derived from personal and creative struggles.
Significance	Recognizes 'The Broadway Album' as her twenty-fourth studio album, marking a celebratory milestone.

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Chapter 39 Summary: One Voice

Summary of Chapter: Thirty-Nine - One Voice

In April 1986, the world was jolted into a new awareness of its fragility following the catastrophic nuclear disaster at Chernobyl, Ukraine. The incident began on April 26 when reactor number 4 exploded, releasing radiation comparable to 500 Hiroshima bombs. The delayed response from Soviet authorities, who took thirty-six hours to inform the surrounding communities about the danger, resulted in widespread contamination and the establishment of an exclusion zone around Chernobyl that would remain uninhabitable for centuries.

The public reaction was a mix of horror and helplessness, prompting reflections on the interconnectedness of our global environment. Barbra Streisand, deeply affected by the disaster, reached out to her friend Marilyn Bergman, echoing the widespread frustration over the escalating nuclear arms race and political decisions that prioritized military might over humanitarian needs. Disillusioned with the state of the world, they felt compelled to take action.

Recognizing the upcoming midterm elections as an opportunity, Marilyn suggested that Streisand hold a benefit concert to raise funds for Democratic

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candidates who shared their commitment to environmental and social issues. Although Streisand had shied away from live performances for nearly twenty years, the urgent need to raise awareness about nuclear threats and other political concerns prompted her to reconsider.

Together with fellow members of the Hollywood Women's Political Committee, they organized the event at Streisand's ranch, transforming an outdoor space into a venue for an intimate concert aimed at mobilizing political support. Promotional materials were sent out, and despite her initial doubts about ticket sales, the concert drew significant interest, confirming the commitment of influential figures in the entertainment industry to contribute to the cause.

On the night of the concert, a stellar lineup of celebrities attended, including Robin Williams as the opening act. The concert was a personal triumph for Streisand, as she performed beloved songs, engaging the audience and even collaborating with Barry Gibb for a memorable duet. Despite some anxiety—fueled by the high stakes of raising money to change political fortunes—Streisand's performance was celebrated and generated an unprecedented \$1.5 million.

The impact of the evening extended beyond financial contributions; it revitalized political engagement and resulted in the election of five Democratic candidates, marking a pivotal shift in the political landscape.

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Streisand, inspired by the response, participated in a post-concert interview, emphasizing the power of one voice in the fight for crucial issues like nuclear disarmament, environmental protection, and human rights.

The concert marked the beginning of Streisand's ongoing commitment to activism; she pledged to donate all proceeds from the event and its televised special to establish the Barbra Streisand Foundation. Through this foundation, she aimed to continue advocating for the causes she cared about, illustrating how personal artistry can intersect with social and political activism, energizing collective efforts to address critical global issues.

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Chapter 40: Everyone's Right to Love

In the chapter titled "Forty Everyone's Right to Love," the narrator reflects on an intense, decades-long love affair with Larry Kramer's play *The Normal Heart*, a poignant narrative set during the early AIDS epidemic that profoundly affected the gay community. The play uniquely humanizes the struggles of this community during a time when fear reigned, and indifference from the medical establishment and government was rampant. The narrator recalls their first encounter with the play in 1986 and their subsequent emotional engagement with its themes of love and injustice, particularly the rights of gay individuals to love openly and without fear.

Determined to adapt the powerful stagemovie into a film, the narrator acquires the film rights and begins collaborating with Kramer, who infuses his personal narrative into the character Ned Weeks, a representation of himself during this tumultuous period. As the narrator works on the screenplay, they wrestle with various creative differences with Kramer, particularly regarding the depiction of gay relationships and the film's tone. The desire to reach a broader audience leads the narrator to propose changes that would make the story more universal, whereas Kramer remains steadfast about maintaining the raw, explicit essence of his original play.

Despite initial enthusiasm and productive meetings, tensions rise as Kramer's insistence on a provocative portrayal clashes with the narrator's

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vision. The narrator hopes to craft a love story that transcends the bounds of just sexuality, while Kramer aspires to depict a reality that embodies the very essence of the freedom fought for by the gay community. This diverging vision complicates their collaboration, leading to legal disputes and interruptions in their partnership.

As years go by, the narrator explores multiple avenues to get the film made, even considering other writers and casting choices, yet every attempt is thwarted by Kramer's uncompromising stance and the changing tides of public perception regarding gay rights. They steadily develop a sense of urgency as they recognize Kramer's declining health due to his HIV diagnosis and share his passion for bringing awareness through film.

In parallel to the complex negotiations and artistic disputes, the narrative illuminates societal reactions towards the gay community during this time—showing a mixture of resistance and awakening understanding. The chapter ultimately chronicles the painful steps and setbacks the narrator faces, conveying a sense of heartache and longing as the opportunity to realize this significant film slips away.

Reflecting on the final production of **The Normal Heart** in a later adaptation, the narrator feels both pride and regret—pride for the message reaching a broad audience but regret for the lost potential of their own vision. This chapter reveals a deep-rooted passion for storytelling in service

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of justice while illustrating the emotional toll of creative collaboration bound by conflicting visions and the heaviness of history yet to be fully recognized. Ultimately, it stands as a bittersweet exploration of love—not only for a person or a project but also for a movement that shapes lives.

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Chapter 41 Summary: Nuts

In this chapter, the narrative details the journey of Barbra Streisand as she transitions from actor to producer and director, culminating in her work on the film **Nuts**. The chapter opens with her personal life, highlighting her relationship with Richard Baskin, who has moved in with her, offering both emotional support and companionship after her challenging experience with Jon. This easy and nurturing bond sets the tone for the unfolding story.

The catalyst for the film project, **Nuts**, begins when Richard casually mentions to Warner Bros. president Terry Semel that Barbra would be a great alternative for a lead role that Debra Winger was dropping out of. Barbra expresses her long-held interest in the role, initially reported over a decade ago, and the film's fate seems intertwined with her.

As production troubles arise—varying scripts, directors, and the project's transition to a new studio—the thematic undercurrents crystallize around perception, morality, and identities shaped by media and society. Barbra finds Claudia Draper, the film's protagonist, compelling due to her complex character: a call girl accused of murder who blurs the lines between sanity and societal norms. Claudia's life narrative poses the question of who truly possesses a grip on sanity and morality.

Barbra engages various acclaimed writers to develop the script. After

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navigating through some miscommunications and lost opportunities, she finally brings together Alvin Sargent and Darryl Ponicsan to collaboratively rewrite the screenplay. Their creative process is depicted as intensely collaborative, stimulating, and deeply insightful, as they explore Claudia's tumultuous past and emotional depth.

Casting becomes a significant element of the narrative, reflecting Barbra's desire for authenticity in representation. Notably, she brings in experienced actors like Karl Malden, Eli Wallach, and Richard Dreyfuss. The collaborative environment during rehearsals, characterized by shared meals and unfiltered brainstorming, emerges as a peak creative experience for Barbra.

As filming commences, Barbra details her personal and professional challenges, particularly with director Martin Ritt. The tension stems from Ritt's age and possibly entrenched creative views, creating friction in Barbra's vision of Claudia's character and narrative flow. Instances of miscommunication about scene compositions highlight their divergent approaches to storytelling. Despite trying to maintain a collaborative spirit, Barbra supplants her role as producer to mold the film's narrative pacing, particularly during pivotal courtroom sequences.

Moreover, Barbra's exploration of Claudia's backstory becomes both a personal and professional catharsis. Through her research—interviews with

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sex workers and visits to mental health facilities—Barbra deepens her understanding of the character’s vulnerabilities. She reflects on her own experiences with familial dynamics, illuminating the psychological complexity of dealing with abuse and asserting one’s identity.

Just before the climactic courtroom scene, tension escalates. Barbra insists on executing a method that enhances authenticity in Claudia’s testimony. The emotional weight of the material leads to profound revelations in Claudia’s character arc, unraveling her tumultuous relationships and their significance to her identity crisis.

Ultimately, *Nuts* is portrayed not just as a dramatic retelling of a woman's struggle, but as a meditation on themes of agency, societal judgment, and the power of truth. Barbra's meticulous approach to through-line themes—the cyclical nature of abuse, female identity, and the intricate delineation between sanity and societal conformity—culminates in a raw and piercing depiction of Claudia's own battle.

As the film is finally released, despite high hopes and pre-release excitement, it faces the harsh realities of critical reception and public interest against the backdrop of a national economic downturn. The chapter concludes on a note of resilience, with Barbra expressing pride in her work, despite not receiving the accolades she hoped for. It encapsulates her belief in the film's validated message regarding justice, identity, and the nuanced

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complexities of human behavior.

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Chapter 42 Summary: No Regrets

Chapter Summary: No Regrets

In this chapter, the author reflects on the tumultuous but passionate relationship with actor Richard during the filming of her movie, *Nuts*. While deeply engrossed in her creative process, the disconnect between her and Richard becomes apparent. She yearns for understanding and support as she wakes up one day excited about an idea, only to find Richard unresponsive and annoyed. This moment signifies the strains in their relationship, hinting at their inevitable parting.

Despite the tension, she cherishes the memories of their three and a half years together, recognizing her own obsessive nature during projects like *Nuts*, which may have made Richard feel neglected as he pursued his hobbies without her. His retorts about the limits of timing and reciprocity in their time together highlight her struggle with feelings of neglect and instant gratification. When their relationship finally dissolves amicably, with Richard moving back to his house but leaving his dog with her, she senses a loneliness creeping in.

Loneliness prompts reflections on what she seeks in future relationships, as she engages with friends like Irvin Kershner and David Rayfiel who provide

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a grounding presence amid her tumultuous emotional landscape. As she explores her relationship patterns, questioning her demands in relationships and seeking a path toward balance between work and personal life, she resolves to find someone supportive and affectionate.

During a Christmas party in Aspen, she meets Don Johnson, the charming lead of **Miami Vice**, and feels an instant attraction. Don's assertive yet sensitive nature captivates her, contrasting with previous experiences. Their initial dates reveal a mutual bond over the disparity in their public personas, and for the first time, she doesn't feel overshadowed. Their connection allows her the enjoyment of feeling desired and validated by the media, which had often deemed her "odd-looking" in the past.

However, their romance is soon put to the test when Don's busy film schedule leads to moments of distance, triggering her earlier feelings of insecurity. Despite this, spending time with Don's son Jesse reinforces her yearning for family connections, adding depth to their relationship.

The struggle between her career and personal aspirations continues to challenge their relationship, especially when Don shows hesitation towards recording a duet—a venture she believed would strengthen their bond. His refusal to communicate effectively leads to misunderstandings and emotional withdrawal on both sides. Growing tension culminates when she calls him and finds Melanie Griffith on the line, raising questions of fidelity

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and honesty, which become a breaking point for her.

Ultimately, she chooses to end the relationship, reflecting on the fun they had together but realizing it was not sustainable. The chapter concludes with her affirming a sense of closure, free from regrets and open to the lessons learned. Years later, she observes a cordial yet distant rapport with Don at mutual friends' gatherings, where he still expresses affection, underscoring both the fondness and complexity of their shared past.

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Critical Thinking

Key Point: Embrace closure and learn from past relationships

Critical Interpretation: As you navigate through the intricate dance of human connections, Chapter 42 of 'My Name is Barbra' invites you to recognize the importance of closure in relationships. Barbra's experience with Richard and Don teaches you that it's not just about cherishing memories but understanding when to let go. Embracing closure allows you to release burdens that weigh down your emotional freedom, paving the way to new opportunities and healthier connections. This insight can inspire you to confront your own relationship patterns, focusing on personal growth and seeking partnerships that nurture your spirit. By freeing yourself from the past without regrets, you cultivate a mindset that welcomes new possibilities.

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Chapter 43 Summary: I Fell in Love with a Book

In Chapter Forty-Three, Barbra Streisand reflects on a pivotal moment in her life while contemplating a significant decision: whether to direct a film adaptation of Pat Conroy's acclaimed novel **The Prince of Tides** or build her dream house in Beverly Hills. At the time, she had recently acquired a stunning piece of land with plans to create a beautiful home inspired by Southern architecture but found her film project in jeopardy due to industry complications. After asking for a sign about her decision, she experiences an uncanny event where a light turns on twice above a portrait in her home, leading her to interpret it as a symbolic encouragement to pursue the film project and embrace her artistic and feminine potential.

The chapter delves deeply into Streisand's passion for storytelling, especially exploring themes such as transformation, family dynamics, and the complexities of emotional trauma. As she reflects on her own experiences and attends conferences on dream interpretation, she finds parallels between her life and the tumultuous life of **The Prince of Tides** protagonist, Tom Wingo, who grapples with familial pain, especially tied to his twin sister Savannah's struggles with mental health.

Streisand's journey to adapt **The Prince of Tides** begins with her fervent love for the novel. Despite initial setbacks with other filmmakers, including Robert Redford, she succeeds in convincing him to collaborate on the

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project. A rejuvenating cruise through the Greek islands provides her the space to immerse herself in the novel, allowing her to visualize scenes and emotional themes. She recognizes the profound connections within the story of Tom and Savannah, exploring their traumatic past and familial relations as she prepares to bring that depth to the screen.

Throughout her process of scriptwriting, Streisand experiences creative shifts, striving to hone in on the emotional core of the story while pushing back against previous interpretations that felt misaligned with the narrative's essence. She partners with Becky Johnston, the original screenwriter, fostering a collaborative yet challenging environment as they navigate the complexities of adapting such rich material. Ultimately, it becomes evident to her that the characters' backstories and emotional histories are paramount, particularly the pivotal tragedy that shapes the family narrative.

As she delves deeper into Tom's psyche, Streisand draws from therapeutic insights gained from her personal experiences and her collaborations with Conroy. Their shared time in New York is not only fruitful for the screenplay but reveals a budding bond between them, infused with mutual respect and understanding. Their creative synergy enhances the script; through Conroy's guidance, Streisand learns to embrace her insecurities productively within her artwork.

In a touching moment, Streisand reflects on the theme of love and

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mentorship as she recounts her collaboration with Conroy, ultimately leading to the casting of her son, Jason, in the film. Throughout this chapter, she captures the journey of intertwining her personal life and professional aspirations, highlighting the significance of creative passion and emotional vulnerability in both her life and in the characters she wishes to portray onscreen. As the chapter concludes, Streisand recognizes the weight of her responsibilities as both an artist and an individual, setting the stage for the upcoming challenge of bringing *The Prince of Tides* to life.

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Chapter 44: Directing The Prince of Tides

In the chapter titled "Forty-Four: Directing The Prince of Tides," the author reflects on the intense and challenging experience of filming the adaptation of Pat Conroy's novel, **The Prince of Tides**. The journey begins in the sweltering heat of Beaufort during the summer, where the oppressive humidity and heat cause discomfort, but the beauty of the surrounding salt marshes captivates the filmmakers. The author draws parallels between the narrative's deeper themes—particularly the powerful imagery of place and emotional wounds—and her own memories, making personal connections to the characters, especially Tom Wingo.

The narrative unfolds with a vivid depiction of childhood beauty intermingled with darkness. A scene meant to capture the simultaneous rise of the moon and setting sun is marred by cloudy skies, leading the director to adapt creatively on the fly. This moment signifies the constant push and pull between artistic vision and practical realities of filmmaking, echoing the book's themes of family turmoil, memories, and healing.

As childhood innocence shatters in moments of familial conflict, the director draws inspiration from personal memories to depict the raw emotions felt by Tom and his siblings. The underwater scenes symbolize the collective childhood trauma, contrasting with the idyllic moments of childhood freedom. Casting choices and directorial decisions reflect the nuanced nature

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of characters and their relationships, particularly the portrayal of Tom's complex family dynamics.

The director recounts challenges in establishing rapport with her crew, particularly navigating traditionally male-dominated aspects of the film industry. Relationships with actors, especially Nick Nolte who plays Tom, fluctuate between humorous and vulnerable. This dynamic contributes to the character's emotional depth, as their journey reveals the scars left by past traumas that Tom must confront.

The pinnacle of the narrative centers on Tom's confession of a traumatic childhood incident, encapsulating years of silence and pain. This scene, marked by the director's own therapeutic experiences, emphasizes the transformative power of vulnerability and connection. The director's intention to create authenticity allows viewers to engage deeply with Tom's journey toward healing, leading to a reconciliation with his past.

The passage then navigates through the evolution of Tom's relationship with Lowenstein and how their professional bond becomes personal. Their chemistry evolves gradually, highlighting the interplay of emotional support and romantic tension. The ending resonates with a bittersweet sense of acceptance. Tom ultimately returns to his family, realizing that through understanding and forgiveness, he can nurture more profound connections with those he loves.

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In conclusion, this chapter not only chronicles the challenges of filming a complex narrative but also illustrates how personal experiences shape the storytelling process. Themes of love, loss, and healing echo throughout, culminating in a poignant reflection on the impact of family and the inexorable ties we share with our past. The film's ending mirrors the beginning, emphasizing the cyclical nature of life and the underlying message of hope and redemption.

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Chapter 45 Summary: Forgiveness

Chapter Summary: Forgiveness

In this introspective chapter, Barbra Streisand reflects on her life as a director and the complexities of balancing her career with personal relationships. She shares how the all-consuming nature of directing simplifies her existence, allowing her to focus solely on the creative process, which she finds calming and centering. Streisand discusses the joys of editing, recalling her collaboration with editor Don Zimmerman on **The Prince of Tides**, and her initial excitement about working with renowned composer John Barry, who ultimately did not align with her vision, leading her to partner with the up-and-coming James Newton Howard instead.

As their professional relationship develops, so too do personal feelings. Streisand describes her intriguing but also complicated connection with Howard, marked by romance and creativity. As they grow closer, she grapples with her vulnerabilities and past experiences with love. Their relationship, initially filled with passion, begins to reveal cracks as Howard's struggles with depression and feelings for his ex-girlfriend surface. Streisand documents the emotional turmoil of their love story, painting a picture of two artists intertwined through work and affection.

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Despite moments of joy and profound connection, the relationship becomes fraught with challenges, leading to their eventual split. Barbra's reflections reveal her desire for acceptance and love in the face of self-doubt and societal expectations regarding women in relationships and careers. The music Howard composes for **The Prince of Tides**—particularly a haunting love theme—captures the essence of their shared experience and emotional journey, elevating it to a lasting artistic legacy.

As the film nears completion, Streisand faces external pressures and criticisms, including gender bias from male psychiatrists regarding her film's portrayal of therapy. Through these experiences, she confronts her own fears and insecurities about success and the implications of being a female director in a male-dominated industry.

The chapter concludes with Streisand mourning the loss of her friend and collaborator, Pat Conroy, whose work inspired the film. His passing prompts her to reflect on the power of love, forgiveness, and the transformative nature of storytelling in healing emotional wounds. Ultimately, this chapter is a profound meditation on the intricacies of love and the impact of creative collaboration, underscoring the themes of forgiveness and personal growth that resonate throughout **The Prince of Tides**.

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Critical Thinking

Key Point: The power of forgiveness in personal growth

Critical Interpretation: Imagine standing at the crossroads of your own emotional journey, just as Barbra did. The realization that embracing forgiveness can release the heavy burdens of past grievances allows you to reclaim your narrative. In acknowledging the imperfections of yourself and those you love, you unleash the healing potential of letting go, setting a transformative wheel in motion. Just like Barbra, who reflected on love and loss, you can find strength in forgiving not only others but also yourself, paving the way for richer connections, deeper creativity, and a more fulfilling life.

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Chapter 46 Summary: Just for the Record

Chapter Forty-Six: Just for the Record

In 1984, Barbra Streisand was approached by Jacqueline Kennedy Onassis, then an editor at Doubleday, who encouraged her to write an autobiography. Although Barbra respected Jackie and was intrigued by the idea, she hesitated, believing that at age forty-two, she was still too young for such a project and too busy with her work on "Yentl" and an upcoming album, "Emotion." However, the seed of the idea took root, and she began jotting down thoughts for a future book during her late-night musings.

Ultimately, rather than an autobiography, Barbra created a musical retrospective titled "Just for the Record," released as a four-CD boxed set in 1991. This project, a unique blend of personal narrative and musical history, offered listeners a glimpse behind the scenes of her life and career through previously unreleased recordings, including historical performances and personal tracks.

Among the significant moments captured in this set was the beginning with a scratchy recording of "You'll Never Know," made when she was thirteen, and it concluded with the same song, performed as a duet between her younger self and older self—a reflection of her lifelong journey. Barbra

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shared anecdotes from her career, such as her early TV performances and an emotional tribute she received from legendary composers during a tribute at the Friars Club.

As Frustration mounted over the found materials—many of which were irretrievably lost—Barbra embarked on an ambitious journey to unearth as much vintage footage as possible, often relying on fans to recover recordings. The process was daunting but ultimately rewarding, enabling her to relive moments of her artistic development.

Simultaneously, as she navigated her burgeoning career, Barbra faced challenges in promoting her film "The Prince of Tides." A notable part of this promotion involved a controversial interview with Mike Wallace on "60 Minutes." Despite having agreed to share her experiences, Barbra found the interaction adversarial. Mike's probing questioned her choices, presenting a critical lens that reopened personal wounds, especially concerning her relationship with her mother. This context highlighted the broader gendered dynamics of media representation, as Barbra challenged Mike's portrayal of her as "difficult" simply for being assertive in her craft.

Following this painful exchange, Barbra found herself not only grappling with her past but also navigated new relationships. One unexpected connection was with tennis champion Andre Agassi, who admired both her work and her as a person. Their friendship blossomed, reflecting a newfound

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openness in Barbra's life, which she attributed to her recent successes and evolving self-image.

Barbra also engaged in activism during this period, using her voice not only in song but also in powerful speeches addressing women's rights and AIDS advocacy, particularly during challenging socio-political climates, such as the Clarence Thomas hearings. Her speech about gender discrimination was particularly poignant, reflecting the struggles women faced in Hollywood and society.

With the release of her album "Back to Broadway," Barbra continued to explore and redefine her artistic identity, collaborating with various artists and honoring the memories of friends like the late Steve Ross, a significant figure in her life and career. Reflecting on Steve's passing, she recognized how deeply he had impacted her view of generosity and friendship, prompting an emotional tribute at his funeral.

Thus, intertwining strands of music, personal growth, activism, and enduring relationships shape Barbra's narrative in this chapter, revealing not just a life of artistic achievement but also the struggles and connections that enrich it. Through "Just for the Record," Barbra invites readers into a legacy marked by resilience, vulnerability, and a commitment to understanding the complexities of her journey.

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Chapter 47 Summary: Politics

Summary of Chapter: Politics

In the context of a politically charged atmosphere in 1992—following the Reagan and Bush administrations marked by economic disparity, social issues, and crises—Barbra Streisand expressed a desire for change, supporting Democratic candidates. Initially a supporter of Senator Tom Harkin, she soon became captivated by Bill Clinton, the relatively unknown governor of Arkansas. During a fundraiser, she witnessed Clinton’s ability to articulate complex issues in a relatable way, sparking hope in her for a solution-oriented leader. Impressed by his intelligence, charisma, and genuine engagement with people, she felt a connection stemming from shared experiences, including both growing up without fathers and navigating ambitions instilled by their respective hardships.

Their brief encounter solidified her admiration, and when Clinton secured the Democratic nomination with Al Gore as his running mate, Streisand enthusiastically joined his campaign efforts. At a fundraiser, she promised to sing her song “Evergreen” at his inauguration, an on-stage moment that deepened her connection with both Clintons. The event not only offered a platform for political expression but facilitated the forging of long-lasting friendships with Bill and Hillary.

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As Clinton's campaign progressed, Streisand felt a surge of optimism, culminating in their historic election victory. His inauguration was a star-studded affair, filled with joy and a palpable sense of new beginnings, which Streisand contributed to through her performance. Her heartfelt rendition of “Children Will Listen” paid homage to Hillary’s advocacy for children while expressing gratitude for their leadership. The occasion solidified her belief that the new administration was a reflection of her own values, setting the stage for greater involvement in politics.

However, the media's reaction to her attendance at various political events was not as gracious. After performing at the inauguration, her fashion choices became fodder for critique, leading to her defense of women's multifaceted identities in a male-dominated landscape. She addressed misconceptions about her political aspirations in response to rumors of a potential Senate candidacy, emphasizing her passion for social issues rather than personal political ambition.

Streisand's growing interest in politics led her to engage further with the Clinton administration, attending significant meetings and contributing insights on health care reform. She shared a memorable stay at the White House, experiencing its history and connecting with Bill over their mutual interests. The complexities of their friendship were mirrored in their shared histories and ambitions.

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Throughout, she grappled with the media portrayal of her political involvement, countering criticisms aimed at both herself and Clinton. Fleeting conversations with influential figures—like General Colin Powell—were trivialized in the press, echoing a broader skepticism of Hollywood's role in politics. Likewise, societal expectations about women's appearances and capabilities were challenged, with Streisand advocating for a more nuanced understanding of femininity.

As she navigated the political landscape, Streisand remained a staunch supporter of the president's agenda while reflecting on the power of the media to distort perceptions. Through a combination of humor and determination, she asserted her right to engage in political discourse, believing deeply in the responsibility of citizens to speak out—encapsulating the complexity of being both an artist and an activist in a changing political era.

Key Point	Details
Political Context	1992's politically charged atmosphere post-Reagan/Bush, marked by economic and social crises.
Support for Candidates	Initially supported Senator Tom Harkin, but shifted her support to Bill Clinton.
Connection with Clinton	Admired Clinton's ability to relate complex issues; shared experiences helped forge a connection.

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Key Point	Details
Campaign Involvement	Joined Clinton's campaign, promised to sing "Evergreen" at his inauguration, deepening connections with Clintons.
Inauguration Performance	Performed "Children Will Listen" at his inauguration, expressing hope for new beginnings.
Media Critique	Faced media criticism on her fashion choices, defended women's identities in politics.
Political Engagement	Engaged with the Clinton administration, contributed ideas on healthcare reform, and shared experiences at the White House.
Challenges of Media Portrayal	Addressed misrepresentations regarding her political role and experiences with influential figures.
Advocacy for Women	Challenged societal expectations regarding women's roles, advocating for nuanced understanding of femininity.
Artist & Activist	Strived to reconcile her identity as both an artist and activist, emphasizing citizen responsibility in political discourse.

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Critical Thinking

Key Point: The Importance of Civic Engagement

Critical Interpretation: Consider how Barbra's profound connection with Bill Clinton and her active role in politics during a pivotal moment in history underscores the vital importance of civic engagement. This chapter serves as a powerful reminder that each of us has the ability and responsibility to engage with the world around us. Just as Streisand was motivated by a genuine desire for change and community, you too can harness your passions and voice to advocate for the issues that resonate within you. Her journey exemplifies that being informed and participating in the political process can lead to meaningful connections, not just with leaders, but with fellow citizens striving for a better society. Your involvement, whether through voting, activism, or simply raising awareness, can inspire those around you—and even influence the course of history.

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Chapter 48: Who Said I'd Never Sing Live Again?

Chapter Summary: "Who Said I'd Never Sing Live Again?"

In the chapter titled "Who Said I'd Never Sing Live Again?", the author reflects on a journey of self-discovery and the revival of her passion for performance. The narrative begins with a trip to Washington, D.C., where an inspiring encounter with dedicated public figures ignites a new sense of optimism and eagerness to reengage with the world. A conversation with her friend Marilyn suggests she is emerging from a metaphorical cocoon, which encourages her to consider singing live after a nearly thirty-year hiatus. Despite her longstanding fears around public performance, the author is motivated to confront this anxiety.

The chapter flashes back to a Christmas party hosted by Donna Karan, where the author witnesses Liza Minnelli sing effortlessly in front of a gathering. This event starkly highlights her own performance anxiety. A later invitation from David Foster to sing at a party prompts her to challenge her fears, leading to a cringe-worthy attempt that ends in her feeling overwhelmed. She grapples with the complexity of her identity as a "performer" while lifting the veil on her deep-seated anxieties rooted in childhood.

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The author reflects on her dislike for live performances, feeling more at ease in studios where she can work in private. Despite her reluctance, feelings of guilt for not performing for her loyal fans and a sense of obligation to contribute to charitable causes nudge her toward the idea of returning to the stage.

A pivotal moment comes when Kirk Kerkorian offers her a lucrative deal to open the MGM Grand in Las Vegas, along with a substantial donation to her chosen charities. His generosity plays on her conscience, and she agrees to push through her fears. This decision aligns with her theme of using performance as a form of giving back to the community, reminiscent of her family's tradition of charity.

Combining personal storytelling with musical performances, she plans a concert that will showcase her growth and experiences, wanting each song to emerge from significant moments in her life. Reaching out to collaborators like Stephen Sondheim, she creatively reinterprets songs to align with her narrative. The author envisions a unique stage design that resembles a comforting home environment rather than a glitzy spectacle, contrasting typical expectations of Las Vegas shows.

As the concert approaches, she juggles anxiety and finds clarity through rehearsals, recalling her fond partnership with Marvin Hamlisch, who provides reassurance through their shared "Jewish humor." The author also

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makes necessary preparations, including an outfit design that aligns with her desire for comfort and elegance.

Finally, on the night of the performance, she battles her overwhelming nerves but ultimately steps onto the stage to a thunderous applause. This

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Chapter 49 Summary: My Mother

In this emotionally charged chapter, the author grapples with the complexities of her relationship with her mother, Diana. The feelings of disappointment and anxiety surrounding her mother's absence from significant events in her life, such as the opening night of **Funny Girl** and a Las Vegas concert, evoke painful memories from childhood, particularly a distressing tonsillectomy experience when her mother was similarly absent.

The narrative reveals a pivotal encounter when the author's friend, Joanne, crosses paths with Diana outside a concert venue, only to find her resolutely leaving to enjoy a night out instead of supporting her daughter's monumental performance. This encounter crystallizes longstanding feelings of betrayal and abandonment, echoing past instances where Diana failed to fulfill promises or provide support. Diana's dismissive attitude sidelines the author's accomplishments, leaving her feeling unacknowledged and unworthy.

The author reflects on her tumultuous upbringing, revealing a startling incident on Christmas Eve 1964, where Diana erupts in jealousy during a gift exchange meant to celebrate her daughter's success. In this moment, it becomes painfully evident that Diana's resentment stems from her own unfulfilled dreams and fears, as she claims ownership over her daughter's talent while feeling overshadowed by her. This jealousy profoundly impacts

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the author's sense of self-worth, reinforcing feelings of isolation and misunderstanding that she has experienced since childhood.

She articulates how Diana's lack of affection – both physical and verbal – shaped her own insecurities and fears of not being lovable. The author recalls instances of doubt and disbelief from her mother, highlighting how this ongoing conflict has forced her to search for unconditional love and validation externally. As she navigates her adult life and career, the shadow of her mother's negativity remains, manifesting in strained interactions that feel like "walking through a minefield."

In a particularly illuminating moment, the author recognizes Diana's struggles after their father's early death, showing compassion for the bitterness that defined her mother's parenting. However, the struggle remains to reconcile pain and love, as she endeavors to forgive Diana while acknowledging her personal boundaries.

Toward the end of the chapter, a glimpse of hope emerges during a New Year's Eve performance where Diana attends the subsequent show. Despite a fraught history, a moment of shared joy is captured when they take a bow together, suggesting the possibility of reconciliation, even if complex and bittersweet. The chapter closes with a poignant photograph where the author holds hands with Virginia, her close friend, while her mother remains disconnected, symbolizing the enduring emotional distance that pervades

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their relationship.

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Chapter 50 Summary: Virginia

In this reflective chapter, the narrator, Virginia, grapples with the realization that she may never receive the maternal love and support she longs for from her own mother. This emotional struggle is underscored when her friend Evelyn introduces her to Virginia Clinton, the mother of former President Bill Clinton, who possesses a remarkable ability to connect deeply with others.

Upon their first meeting at President Clinton's inauguration, Virginia is struck by an instant bond with Bill's mother, which feels almost like a spiritual connection. Virginia Clinton soon becomes a pivotal figure in the narrator's life, providing the maternal warmth and encouragement that she has been missing. Their conversations are infused with love, spirituality, and humor. Virginia often reminds the narrator of her innate talents and encourages her to embrace them, asserting that her gifts are a divine blessing.

Throughout their correspondence, Virginia embodies a philosophy of positivity and faith, even while battling cancer. She remains focused on uplifting the narrator, advising her to be open with her affections and to embrace life fully. This influence prompts Virginia to adopt a more expressive approach to love, helping her overcome emotional barriers stemming from her complex relationship with her own mother.

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As Virginia's health declines, their friendship deepens; however, it culminates in tragedy when, shortly after a heartfelt phone call, Virginia passes away peacefully in her sleep. The narrator is devastated by the sudden loss, feeling unprepared for the void that follows this cherished relationship. The chapter poignantly describes the funeral, a celebration of Virginia's life attended by numerous friends, all sharing anecdotes that highlight her resilient spirit and the joy she brought to others.

Inspired by Virginia's legacy, the narrator channels her grief into creating an album filled with uplifting songs about love, faith, and resilience, dedicating it to Virginia as a tribute to the profound impact she had on her life. She uses this as an opportunity to foster breast cancer research in Virginia's name, ensuring that the strong spirit of her Southern mother figure continues to inspire others.

Ultimately, the narrator reflects on how meeting Virginia filled a significant emotional gap in her life, teaching her vital lessons about love, strength, and resilience. Their bond illustrates how vital connections can emerge in times of need, offering not just solace but also profound personal growth. Virginia's spirit lives on in the narrator's heart and through her music, reminding her to cherish each moment and to face life's challenges with a smile, just as Virginia had taught her.

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Chapter 51 Summary: Some Guy Named Charles

Summary of Chapters from "Some Guy Named Charles"

In the chapter titled "Some Guy Named Charles," the narrator reflects on the profound impact of love and loss in the wake of Virginia's passing.

Memories of their time together in Las Vegas fill the narrator's thoughts, underscoring the importance of love as a source of strength. This emotional focus helps the narrator connect more deeply with the audience during recent concerts, resulting in overwhelming positive feedback, including three standing ovations after just the first song.

Post-concert, the narrator cherishes encouraging words from Gregory Peck, who equates their performance to three great theatrical moments he's experienced. Fueled by this validation, the narrator contemplates a concert tour, a venture pushed by Marty, their determined manager. The narrator's practical nature, influenced by their Brooklyn upbringing, drives a reluctance to waste the new show they've worked so hard to create. After some soul-searching, they resolve to embark on the tour, excited yet anxious.

The process of organizing a tour is daunting, requiring months of planning. Despite initial reservations about fulfilling the larger venues, Marty's

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confidence reassures the narrator. Together they pivot to a European leg, with plans to tour London and various U.S. cities. The subsequent excitement builds as ticket sales skyrocket, validating the demand for the narrator's return to the stage.

The tour kicks off in London, where the narrator grapples with performance jitters but is met with enthusiastic applause from the audience. A children's charity presence intermingles with the excitement of performance, solidifying the tour as a charitable effort. The audience's warm reception and the presence of notable figures, including Prince Charles, enhance this inaugural experience.

A charming anecdote unfolds involving a bouquet of flowers from Prince Charles, initially misidentified as a gift from "some guy named Charles." This lighthearted exchange highlights the connection and mutual admiration between the narrator and the royal figure, reflecting a unique friendship that grows over the years.

The chapter then dives into tour logistics, detailing the dedicated efforts behind the scenes — from staging to musical arrangements — all while maintaining an intimate connection with the audience. The narrator's experiences on stage evoke a nostalgic connection to the childlike creativity that sparked their artistic journey.

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Confronting the exhausting demands of touring brings challenges. The narrative flows into a poignant moment reflecting on the passing of Jackie Onassis, revealing the emotional toll of fame and personal loss. Following this, the narrator suffers from an illness that threatens the tour, leading to a temporary cancellation of several shows.

Despite the setback, the narrator's determination propels them back to the stage, merging humor with vulnerability to engage the audience. The camaraderie established with fellow performers and friends infuses joy into the challenging tour experience.

As the tour progresses, the narrator continues to adapt the program, actively integrating current events into the performances, keeping the show fresh and dynamic for each new audience. Notable friendships and political engagements with influential figures add richness to the narrative, displaying the intertwining of the narrator's artistic and personal life.

Finally, after an emotionally and physically taxing tour, the narrator approaches the final show in Anaheim, channeling gratitude towards the audience and supporters. The closing performance symbolizes a triumph over fear and self-doubt, culminating in a successful HBO special that receives critical acclaim.

Despite the enormous success, the narrator reflects on the creative

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decision-making involved in choosing which version of the concert will be aired, showcasing their desire not only for artistic integrity but also for sharing authentic moments with their audience. In essence, this chapter illustrates the duality of celebration and introspection, portraying the journey of an artist faced with both the thrill and struggles of performance art interwoven with personal narratives and relationships.

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Chapter 52: The Artist as Citizen

Chapter Fifty-Two: The Artist as Citizen

During the period in which I was organizing a concert, I also dedicated time to political activism, supporting David Dinkins in his bid for re-election as mayor of New York, though he ultimately lost. The day after his defeat was disheartening until I received a call from Nelson Mandela, who wanted to express gratitude for my donation and invited me to South Africa. Our previous meeting during his visit to Los Angeles had left a significant impression on me; his resilience and charm instilled a sense of hope amidst global adversity.

While engaged in these political activities, I followed events in Washington closely, often watching C-SPAN. I felt a unique connection to President Bill Clinton and his family, sharing a genuine friendship that allowed me to candidly express my thoughts and concerns. I wrote him a list of questions reflecting my growing political awareness, such as inquiries about crime, how to allocate defense budget funds, and the importance of addressing energy conservation. This newfound engagement signified a crucial period in my education, where I sought to understand the political landscape better.

Clinton's ambitious agenda focused on progressive policies, including efforts

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to address climate change with measures like the BTU tax. Unfortunately, these often faced formidable opposition. I was particularly impressed by the Iroquois philosophy of considering the impact of decisions on future generations, a perspective that seemed lacking in contemporary politics.

My dialogues with Clinton deepened as I shared thoughts on leadership and governance, recalling insights from various leaders like Shimon Peres, who likened a leader to a bus driver focused only on the road ahead. I mused about the common traits that seem to define great leaders, unsure whether they stemmed from a desire for recognition, civic duty, or legacy.

The intertwining of my political consciousness and creative pursuits came to fruition as I developed a script titled "Two Hands That Shook the World," which aimed to explore the lives of Yitzhak Rabin and Yasser Arafat, tracing their divergent paths as leaders amid the backdrop of the Arab-Israeli conflict. Tragically, in November 1995, Rabin was assassinated by a right-wing extremist opposing his peace efforts, an event that deepened my conviction in telling this story to honor his legacy.

Simultaneously, I became involved in another significant project, "Serving in Silence," inspired by the true story of Colonel Margarethe Cammermeyer, who was discharged from the military after disclosing her sexual orientation. This story intensified my resolve to address issues of discrimination against LGBTQ+ individuals in the military. It was a challenging task to convince

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Grethe to share her story, but she ultimately agreed, believing it would foster understanding and acceptance.

The film garnered immense attention when aired, pushing social boundaries regarding representation and acceptance of LGBTQ+ individuals. It didn't merely showcase Grethe's story; it also demonstrated the struggles faced by countless others who experienced similar discrimination, generating dialogue on the importance of inclusivity within society.

As I navigated this blend of activism and art, I also got involved with various other meaningful projects addressing serious subjects, such as the Holocaust and gun control advocacy. Notably, when I made a documentary on women in film history, I aimed to highlight the contributions of female filmmakers often overlooked in a male-dominated industry.

Reflecting the ongoing need for artists to engage in public discourse, I was approached by Harvard's Institute of Politics to give a speech, a daunting task considering my feelings of inadequacy in a political setting. Yet, I took on the opportunity, particularly frustrated with the way artists were often dismissed by political figures.

My speech addressed the artist's responsibility as a citizen, challenging the idea that their contributions could be disregarded in political discussions. I emphasized that artists serve as the conscience of society, often bringing

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attention to issues others prefer to ignore.

Looking back, I recognize how deeply interwoven my political ideals and artistic endeavors have become. Whether through film or advocacy, I remain committed to elevating important conversations and dispelling injustice, using the platform my career has granted me to advocate for societal change.

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Chapter 53 Summary: The Mirror Has Two Faces

Chapter Fifty-Three: The Mirror Has Two Faces

In this reflective chapter, Barbra Streisand shares her motivations and experiences while directing *The Mirror Has Two Faces*, a project she eagerly embraced after years of portraying characters who often ended up lonely. Inspired by the need for a film with a happy ending, she sought to explore deeper themes of beauty, love, and human connection.

Streisand initially collaborated with writer Richard LaGravenese, who transformed a dark French melodrama into a romantic comedy. The film centers on Gregory Larkin, a brilliant yet insecure mathematics professor, and Rose Morgan, a dowdy English professor. Gregory decides to marry a woman he is not attracted to, believing this will prevent him from losing control around beautiful women. Thus, he places an ad in search of a partner, leading him to Rose. Their agreement to a sexless marriage soon complicates as deeper emotions surface.

Streisand expresses her fascination with the concept of beauty—what defines it and how it influences self-perception and relationships. In developing the script, she emphasized internal change over external modifications, advocating for a transformation that emanates from

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self-acceptance rather than cosmetic surgery. This perspective is crystallized during her revisions of the script, where themes of personal worth and the complexity of love emerge.

The chapter chronicles the evolution of the script, Streisand's personal investment in the character dynamics, and her interactions with the impressive cast, including Jeff Bridges, who plays Gregory, and Lauren Bacall, who portrays Rose's mother. Bacall's depth enriched the narrative, providing a poignant exploration of maternal influence on beauty and self-worth. A powerful moment occurs when Rose discovers a childhood photo of herself and realizes she was once perceived as beautiful—a revelation that changes her self-image dramatically.

As production unfolds in New York City during a challenging winter, Streisand grapples with technical difficulties and creative tensions, particularly with the cinematographer, leading to a change in the filmmaking team that ultimately revives her enthusiasm. The chapter captures the stressful yet exhilarating experience of filmmaking, detailing how scenes are crafted to reflect authentic emotions, particularly in tense moments between Rose and her mother, where the truth about beauty and regret is laid bare.

As the story develops, Rose begins to reclaim her confidence and identity, discarding her frumpy wardrobe to embrace her femininity. This critical transformation culminates in a pivotal moment when she confronts Gregory,

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declaring her desire for true love, passion, and connection, opting to sever ties with a life that feels unfulfilled.

The filming of the climactic reunion scene symbolizes both emotional and narrative peaks, blending music by Puccini and a dance sequence that encapsulates the joyous chaos of love. Through Streisand's lens, the film evolves from a simple romantic comedy to a rich examination of relationships and societal expectations surrounding beauty and love.

Despite mixed critical reception upon its release, **The Mirror Has Two Faces** resonates with audiences, particularly for its themes of self-discovery and celebration of love's complexities. In a surprising turn of real-life romance, Streisand finds deep connection with actor James Brolin, mirroring the film's narrative arc of finding love at last. The chapter closes, reflecting on the challenges and triumphs of both the film and Streisand's personal journey, ultimately signifying that, like Rose, she too found the guy.

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Chapter 54 Summary: Jim

In Chapter Fifty-Four, the story unfolds as the narrator, an accomplished director, reflects on a reluctant invitation to a dinner party at Christine Peters' house, where she is set to meet actor Jim Brolin, whom Christine believes could be a romantic match for her. Initially uninterested, she recalls how Christine insisted on arranging this blind date, citing Jim's charm and single status. The narrator, juggling editing duties for her film "*The Mirror Has Two Faces*", decides to attend the dinner despite feeling overwhelmed by her commitments.

Upon arriving at Christine's house, the narrator feels shy and opts to socialize with Christine's daughters, Caleigh and Skye, instead of mingling with the adults. Her first encounter with Jim is unremarkable; he doesn't fit her preconceived image of a rugged man. However, she later finds herself seated next to him at dinner, leading to an unexpectedly intimate conversation that lasts the entire evening, marking a strong connection between them. As the night progresses, Jim asserts himself by insisting on driving the narrator home, and their conversation flows, signaling the beginning of a deeper relationship.

In the following days, the narrator invites Jim and his daughter, Molly, over for a gathering. Her social anxiety resurfaces when she notices Jim engaging with others rather than focusing on her, making her doubt their chemistry.

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Although Jim's prior personal stories provoke feelings of inadequacy in her, he later expresses genuine feelings for her through humorous and romantic gestures. Their connection deepens as they engage in long phone calls while Jim works overseas, making their bond feel youthful and intense.

As their relationship develops, the narrator grapples with her own insecurities, reflecting on her past and hesitating to wholeheartedly embrace this new romance. Jim proposes to her early in their romance, yet she hesitates, unsure of trusting again. Meanwhile, she finds the world around her changing, with her professional life reaching new heights, epitomized by her involvement in a presidential fundraiser event with Bill Clinton, where Jim is proudly by her side.

As they grow closer, they embark on a memorable trip to Ireland that solidifies their bond. Jim's supportive yet adventurous spirit contrasts with the narrator's structured approach to life, sparking moments of humor and affection. The narrator's internal struggles with trust and vulnerability surface, especially during an unexpected incident at the Met, revealing her emotional complexity.

Eventually, Jim's persistence pays off, leading to a point where the narrator feels ready to commit. Their relationship flourishes, and after two years of living together, they decide to marry. The whirlwind of preparations for a wedding that would take place in just over two weeks presents both a

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challenge and an adventure.

The ceremony occurs at her home, surrounded by close friends and family. The atmosphere is filled with love and emotion as they exchange vows, punctuated by heartfelt tributes from loved ones. The evening culminates in joyous celebration, with the narrator reflecting on her happiness as a new wife. Their honeymoon is a blend of romance and adventure, showcasing their compatibility and the joy of being together.

Through poignant moments, the narrator grapples with her past, embraces her present with Jim, and joyfully anticipates their future together, illustrating the transformative power of love and companionship in her life.

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Chapter 55 Summary: Timeless

In the chapter titled *Fifty-Five Timeless*, the author reflects on significant events of 1998, a year marked by both personal celebration—her marriage to Jim—and political turmoil involving President Bill Clinton. Amidst a booming economy and social progress fueled by Clinton’s administration, right-wing Republicans launched a campaign to undermine his presidency, focusing on his private life rather than addressing pressing national issues. The author defends Clinton, arguing that his private affairs should not overshadow his accomplishments as president, noting a particular hypocrisy among his Republican critics, many of whom faced their own scandals.

The author expresses her belief that Clinton's failure was trivial in comparison to his contributions, which included economic growth, social programs, and international diplomacy. Even after his impeachment, Clinton's popularity rose as the public recognized the political motivations behind the attacks against him. This sense of political engagement marked the beginning of a new chapter in the author’s life, where she focused on her own career as she prepared for a significant concert series. The *Timeless* show, co-directed with Kenny Ortega, represented a turning point as the author sought balance between her work and personal life.

During this time, she experiences a poignant moment linked to her father—a letter containing a heartfelt poem emerges, serving as a reminder of love’s

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enduring significance. This inspires her to reduce her public performances, choosing instead to focus on her marriage and enjoy life with Jim. The chapter details the ups and downs of her concert tour, including challenges like rain at performances, before concluding with a shift in her priorities towards advocacy for Al Gore in the 2000 election, emphasizing the importance of unity among Democrats.

Following the 2000 election, the author grapples with her disappointment over Al Gore's loss to George W. Bush due to a controversial Supreme Court decision that halted a Florida recount, underscoring the complexities of American democracy. She recalls accepting the National Medal of Arts from Clinton and engages deeply in political discourse, urging Democrats to unify and to reclaim their narrative as defenders of social progress.

As the author navigates these political landscapes, she discovers a newfound passion in trading on the stock market, finding excitement in the thrill of financial risk and the challenge it offers outside of her celebrity. The narrative captures her mixed fortunes in stock trading, including her experience with managing investments for a friend, highlighting her struggles and newfound confidence in this private venture.

Intertwined with her career highlights, such as receiving the Cecil B. DeMille Lifetime Achievement Award at the Golden Globes and an AFI Lifetime Achievement Award, the author reflects on the challenges actors

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face and the importance of passion in their pursuit of art. Family bonds also play a significant role, particularly her relationship with her son Jason, who shares her love for creative expression, gardening, and the search for beauty in life.

Overall, this chapter elegantly weaves personal anecdotes with broader socio-political commentary, while emphasizing the transformative power of love, resilience, and the pursuit of authenticity in both art and life.

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Chapter 56: Giving Back

In the chapter titled "Fifty-Six," the author reflects on deeply personal experiences that intertwine with significant historical events and pivotal changes in her life. On September 11, 2001, she and her husband Jim were jolted awake by a call from Renata urging them to turn on the TV. The sight of the tragedies unfurling left them horrified, and in the days that followed, the postponement and eventual rescheduling of the Emmys sparked a moral dilemma. The show's producer, Gary Smith, invited her to perform "You'll Never Walk Alone" to honor the victims, and though she hesitated, she ultimately accepted, viewing it as an act of resilience against terror. Her performance was moving, as she sang before the names of the fallen, expressing her gratitude for the freedoms afforded to artists in America.

In the subsequent months, the author faced a profound personal loss with the death of her mother, who had battled Alzheimer's for six years. Amid the pain, she found solace in music, discovering that her mother could still sing along to familiar melodies despite her cognitive decline. After her mother's passing, she experienced a mix of emotions—thankful for her mother's release and reflecting on the impact of memory and music, underscoring their power to transcend illness.

The narrative shifts to political engagement as she recounts her involvement in supporting Democratic candidates post-2001. Noticing the ruthless tactics

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used during John Kerry's campaign against George W. Bush, she voiced her condemnation of the deceptive political strategies permeating the media landscape. The significance of truth in politics resonated with her as she attended the dedication of Bill Clinton's presidential library, where a rare spectacle of bipartisan unity showcased a momentary hope for collaboration despite the divisiveness of the era.

As the chapter unfolds, the author revisits her career, discussing her reservations about returning to film, until being persuaded to co-star in "Meet the Fockers." The experience was both enjoyable and illuminating, especially as she found a new camaraderie with Dustin Hoffman and Robert De Niro. However, she also recognized the stark gender inequalities in Hollywood pay, with tales of frustrations that reflected broader societal issues regarding women's contributions being undervalued.

Thereafter, she delves into her reflections on ambition and fulfillment, admitting that her drive to act diminished as her personal life flourished. This ambivalence extended to opportunities she turned down, much like when she declined the role in "Shadowlands," revealing a complicated relationship with ambition and desire.

The chapter also confronts the infamous "Streisand Effect," igniting a dialogue about her unsuccessful legal battle to protect her privacy following an unauthorized photo of her home surfacing online. This legal strife served

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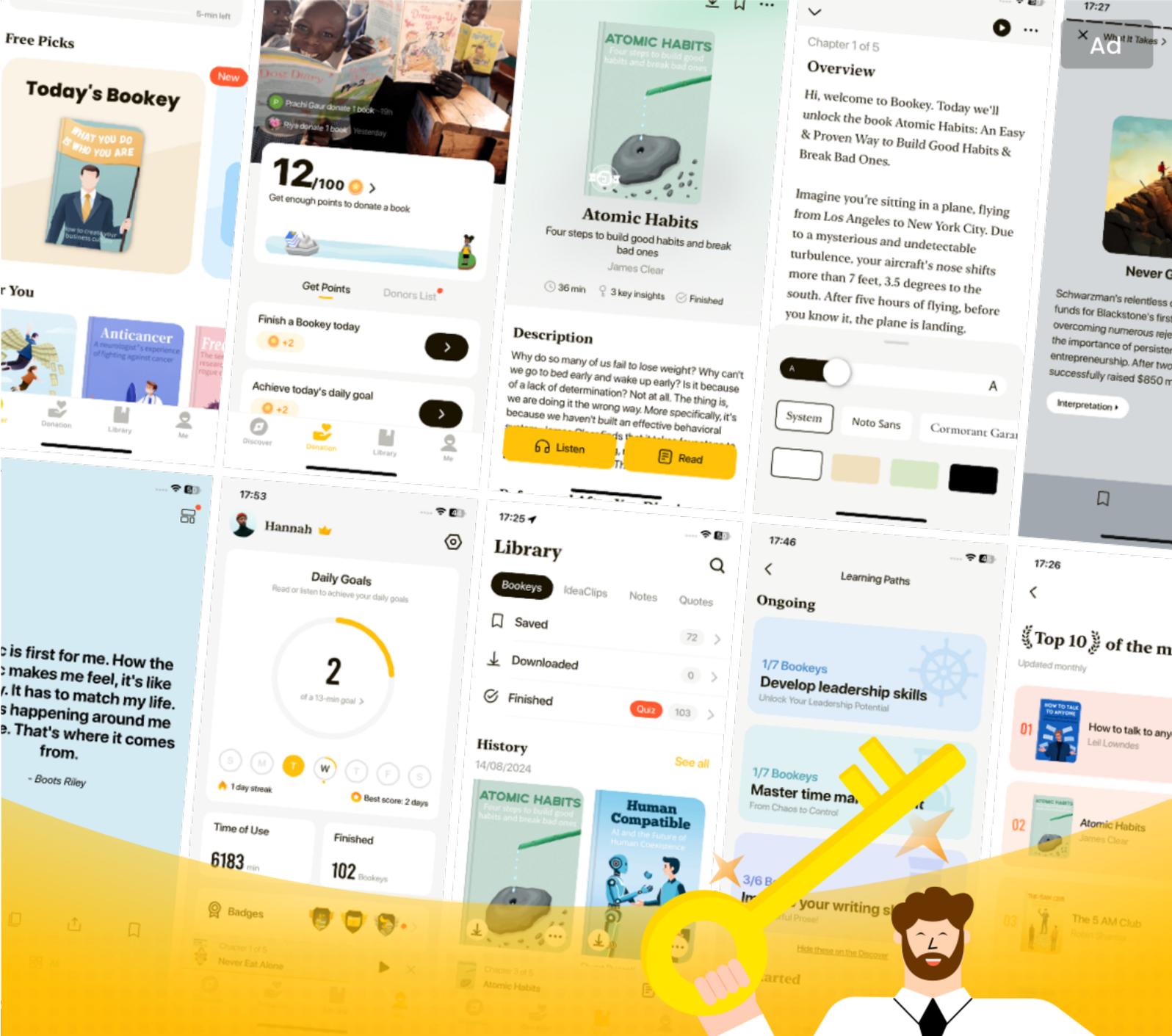
as a harsh reminder of the price of notoriety and fueled her dismay at the misinformation that prevailed about her motives.

In personal endeavors, her philanthropic spirit led her to support the Clinton Climate Initiative, highlighting her commitment to addressing climate

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Chapter 57 Summary: How Much Do I Love You?

In Chapter Fifty-Seven, Barbra Streisand reflects on her passions for philanthropy and politics during a transformative period in her life, marked by the political landscape of the late 2000s. When Hillary Clinton entered the presidential race in 2007, Barbra endorsed her, enthusiastic about the prospect of a female president, feeling it was high time the U.S. joined other nations in this advancement. However, as Barack Obama's candidacy gained traction, she shifted her support to him, celebrating his eventual victory in 2008.

A special moment occurs at the Kennedy Center Honors where her artistic contributions are acknowledged by then-President George W. Bush, who disarms her with warmth despite their political differences. There, she shares a humorous exchange with him, demonstrating the power of humor in easing political tension.

The chapter also highlights the joy Barbra feels as she performs at a fundraiser event for Obama's campaign and releases her album "Love Is the Answer," which reconnects her with her artistic roots in Greenwich Village through an intimate performance at the Village Vanguard. The event brings together a mix of notable guests, including Bill and Hillary Clinton, and encapsulates her hopes for the future amid the socio-political changes happening in America.

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Moving forward, Barbra expresses her admiration for fellow artists like Queen Latifah and Beyoncé, who inspire a new generation. She shares her experience performing at the MusiCares gala in 2011, where she learns that Prince, a successful musician in his own right, admired her work throughout his life. The revelation strikes a chord with her, highlighting the vulnerability shared among talented individuals, despite their public personas.

Streisand describes a return to live performance in 2011 and 2012, addressing her anxiety but also the joy derived from singing for good causes. This period marks a shift as she embraces a desire to act, leading her to accept a role in "The Guilt Trip" opposite Seth Rogen. Connecting over their shared love for humor, she recounts lighthearted moments on set, as well as notable experiences like indulging in her favorite ice cream.

Passion for directing continues to bubble beneath the surface as she expresses a longing to create films, recalling her aspirations for projects like "Gypsy" and her unfulfilled dream of directing a movie about photography great Margaret Bourke-White. Barbra's commitment to women's issues shines through when she hosts a benefit for the Women's Heart Center, where Bill Clinton's humorous remarks about her advocacy reinforce her public persona as an outspoken champion of gender equality.

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The chapter deeply reflects her connection to philanthropy, art, and personal relationships, underscoring pain intertwined with growth as she mourns the loss of dear friends and collaborators like Marvin Hamlisch. She vividly recounts attending his memorial service, cementing their bond through mutual respect and longevity in the industry.

Streisand's narrative also touches on personal milestones, including a significant performance opportunity at the Oscars, where she honors Marvin's memory by singing "The Way We Were." She reveals the emotional weight of performing under pressure while managing her own insecurities.

As Barbra's journey unfolds, she ultimately finds fulfillment in harmonizing her personal aspirations with her public platform while navigating complex relationships—both familial and professional. The chapter builds upon her legacy as an artist and activist, revealing a multi-faceted woman dedicated to her craft and the causes she believes in, even as she grapples with the challenges of age and creative ambition.

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Chapter 58 Summary: Old Friends

Summary of Chapter Fifty-Eight: Old Friends

In this chapter, Barbra Streisand reflects on her experiences at pivotal awards ceremonies and her long-standing relationships with influential figures in the entertainment industry. She recounts accepting the Board of Governors Award from the American Society of Cinematographers in 2015, where she expresses profound gratitude to the talented cinematographers she's collaborated with throughout her career. A humorous mishap occurs when Streisand struggles to fit into her heels, leading her to borrow a friend's shoes and smoothly navigate the event.

The chapter takes a nostalgic turn as Streisand discusses her friendship with Robert Redford, highlighting their shared history which includes presenting awards to each other and their playful banter about art. Redford reveals his admiration for the artist Modigliani, prompting Streisand to share her own experience of painting after losing a Modigliani piece at auction. Their conversation transitions into a discussion about a potential sequel to their film **The Way We Were**, which she has dreamt of for decades, envisioning a complex emotional narrative that intertwines their characters, Katie and Hubbell, amidst the backdrop of the Vietnam War and their grown daughter's struggles.

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Streisand's ambitions for the sequel face challenges, particularly Redford's reluctance towards sequels, which reinforces the theme of missed opportunities in creative endeavors. The narrative shifts to her participation in the Presidential Medal of Freedom ceremony where she is accompanied by friends like Stephen Sondheim and Steven Spielberg. President Obama adds a light-hearted touch to the formal event with personal anecdotes, showcasing his charisma as a leader.

As 2016 unfolds, the chapter shifts focus to Streisand's work on her *Encore* album, which integrates Broadway songs with dialogue. She collaborates with talented actors like Hugh Jackman and Melissa McCarthy, emphasizing her desire to direct their performances and create a unique musical experience. This creative period coincides with the escalating political tension surrounding the presidential election, and she openly supports Hillary Clinton while expressing her disdain for Donald Trump, whose actions and rhetoric she finds troubling.

Streisand's emotional investment deepens as she recounts her experiences during the election night. Amidst feelings of despair after Clinton's loss, she reflects on the systemic challenges to democracy and the sense of division catalyzed by Trump's election. In a parallel narrative, she expresses the immense personal loss of her dog, Sammie, which beautifully illustrates the bond they shared, transitioning into her journey of grief and her later

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acceptance of new furry companions.

The chapter culminates in poignant reflections on love, loss, and the vibrant memories of Sammie, while acknowledging that new relationships, including her new puppies Fanny, Scarlet, and Violet, can never wholly replace the unique bond she had with her beloved companion. Through these intertwining tales of friendship, creativity, and personal loss, Streisand captures the complexities of emotional connections, both in her public life and private experiences.

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Chapter 59 Summary: A Reason to Sing

In "Fifty-Nine: A Reason to Sing," we delve into the chaotic presidency of Donald Trump, mirrored by the personal struggles of the author. Nightly, the author grapples with Trump's disregard for democratic ideals and escalating outrages, channeling her feelings into both social media and her music. Amidst this turmoil, the author decides to create an album to articulate her anger and confusion, a therapeutic response to the political climate.

A significant emotional thread is the author's friendship with Marilyn Bergman, whose gradual descent into dementia evokes a deep sense of loss and helplessness. This experience resonates, as several key women in her life, including her mother and friend Cis, are also afflicted by the same disease, revealing the pervasive sadness that accompanies such realities.

During discussions about the new album over dinner with the Bergmans, Alan, Marilyn's husband, shares a poignant lyric titled "Walls." The song symbolizes the political and emotional barriers dividing people. Inspired by its vivid imagery, the author envisions the album's title as "Walls" and pushes for deeper reflections on the emotional barriers within relationships. Collaborating seamlessly with Alan and producer Walter Afanasieff, they create a compelling melody and expand the song's themes to include the walls we build in our hearts and minds.

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Driven by the political environment, the author composes another song, “Don’t Lie to Me,” originally intended to reflect broader themes of trust but ultimately fueled by the lies of the Trump administration, clearly portraying her disdain without naming him. This period marks a surge of creativity, as she juggles projects while balancing personal upheavals brought on by the Woolsey fire, which threatens her home and invokes feelings of insecurity and loss. As she grapples with the chaos surrounding her, the author finds solace and purpose in her music, releasing the album “Walls” just as her life spirals into uncertainty.

Post-fire, the author faces upheaval not just in her home but in her professional life as well, specifically the loss of creative control over a film project, "Gypsy," symbolizes larger issues of recognition and fairness in the industry. Reflecting on her career, she questions her tendency to defer credit, illustrating a broader commentary on women’s roles in creative spaces.

Despite setbacks, the author embraces a new concert opportunity in London, which turns into a triumphant celebration of her artistry and connection with audiences, affirming the enduring power of music. The concert, attended by thousands and filled with guest appearances, becomes a moment of joy amidst personal and societal uncertainty.

As the narrative unfolds, the author contemplates her legacy, intertwining

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reflections on her contributions to music and philanthropy. She expresses a commitment to promoting rights and fostering understanding through her newly established Barbra Streisand Institute at UCLA. The institute aims to explore pressing societal issues while nurturing new generations, emphasizing the importance of activism, truth, and the power of individual voices in shaping the future.

Ultimately, the author's journey through personal challenges reaches a poignant conclusion as she expresses her hope for a just world, urging everyone to wield their voices and votes for positive change. This closing sentiment resonates with themes of resilience and collective responsibility, reinforcing the belief that every action, no matter how small, contributes to the greater good.

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