



"I'M THE GREATEST STAR, I AM BY FAR,
BUT NO ONE KNOWS III
THAT'S WHY I WAS BORN —
I'LL BLOW MY HORN
TILL SOMEONE BLOWS III"

—"I'M THE GREATEST STAR" (*FUNNY GIRL*)
BY BOB MERRILL AND JULE STYNE



OPPOSITE AND ABOVE When Steinfeld's career took off, the bar was raised on her collecting habit. While in London, she purchased three works of art: Gustav Klimt's painting, *Ria Munk on Her Death Bed* (1912), and two Egon Schiele watercolors from 1910. Schiller recalls the scene: "She sat there listening to

everyone's advice. Cecil Beaton even showed up and contributed to the discussion. It was the only time I ever saw her not taking the lead... she didn't haggle on the price herself, she had somebody else do it. There were a lot of negotiations, but she made the decision herself and wrote the check." April 1969.





BARBRA STREISAND

EVERYDAY PEOPLE

ss. Barbra's first three films were musicals, but she really wanted to be taken seriously as an actress, so she started taking on other kinds of roles in the seventies.

ts. Certainly *The Way We Were* was a real breakthrough for her, and was huge at the box office.

ss. Before that she made three comedies, *The Owl and the Pussycat* and *Up the Sandbox*, both of which I shot, and *What's Up, Doc?*

ts. I know Peter Bogdanovich, who wrote and directed it, and he was a big fan of the Marx Brothers and Laurel and Hardy films. He had always wanted to make a screwball comedy with all the funny stuff those guys did. Hotel room mix-ups, elaborate chase scenes, walking into glass, throwing pies, that sort of thing. I read somewhere it made over \$60 million, which in today's money would be more like \$300 million. That's more than *Funny Girl* made.

ss. I loved *What's Up, Doc?* I thought Barbra and Ryan O'Neal had great comic sense in the film and it moved quickly. The style of voice and attitude that Barbra was developing really comes out here.

But if the other films didn't work as well as expected, it wasn't Barbra's fault. She had created this great comic character, which made her adorable on the screen. She was always a strong, independent woman who was confident of her own taste, but I don't always think she got the right costars. When I worked with her on *Owl and the Pussycat*, in which she plays a hooker, George Segal was her costar. He's a great actor, but he didn't come off as a leading man in that film.

ts. If you ask me, all her leading men were all similar when it came to acting up against Barbra: Omar Sharif, Walter Matthau, Yves Montand, George Segal, Ryan O'Neal, David Selby, Michael Sarrazin, Jimmy Caan. I mean, David Selby for *Up the Sandbox*? Who knew who he was? He had no real reputation. It makes you wonder about who was casting and why? Of the ten films from *Funny Girl* to *A Star Is Born*, there's only one costar who's in her league, and that's Robert Redford in *The Way We Were*.

Until she appeared opposite Redford, the men in her movies were never really that important. None of her other early pictures lent themselves to having strong men in them. And in those pictures, Barbra didn't seem to be comfortable with the love scenes. She hadn't been run over by enough trucks in her life to be that kind of actress. She wasn't ready for an important dramatic picture yet.

ss. Not in those early pictures, for sure. But who am I to talk? When we were shooting *The Owl and the Pussycat*, the director tried to make me an extra and put me into one of

PHOTOGRAPHS BY STEVE SCHAPIRO