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Accord parfait

De *Funny Girl* à *Une étoile est née*, l'ascension fulgurante de Barbra Streisand

En 1970, Barbra Streisand publia dans le magazine *Life* un article intitulé: «Qui suis-je, au juste?» C'est cette même question que deux grands photojournalistes de l'époque, **Steve Schapiro** et **Lawrence Schiller**, lui ont posé à leur tour, en la photographiant pendant ses cinq premières années à Hollywood et en cherchant à percer les apparences pour saisir la «vraie Barbra».

Regorgeant de photographies – dont plus de la moitié sont inédites – et d'anecdotes de Schapiro et Schiller sur les années passées à photographier la star, voici le livre qu'aucun fan de Streisand ne voudra laisser passer. Ses films: *Funny Girl*, *Melinda*, *Nos plus belles années*, *La Chouette* et *le Pussycat*, *Up the Sandbox*, *Funny Lady* et *Une étoile est née*... Ses amours, ses réalisateurs, ses confidents, ses partenaires: Elliott Gould, William Wyler, Sidney Pollack, Vincente Minnelli, Cis Corman, Omar Sharif, Kris Kristofferson et Robert Redford, bien sûr. À travers ce livre se dessine une figure hors du commun, non pas celle d'une chanteuse jouant les actrices, mais celle d'une actrice capable de chanter, d'écrire, de diriger des acteurs, de danser et de réaliser tout ce dont elle a envie. Jamais il n'y a eu et jamais il n'y aura d'autre Barbra Streisand.

Limité à un total de 1200 exemplaires numérotés et signés par Steve Schapiro et Lawrence Schiller, cet ouvrage est disponible en Édition collector limitée (nos 201 à 1200), ainsi que dans deux Éditions de luxe de 100 exemplaires chacune (nos 1 à 100 avec un tirage signé Steve Schapiro et nos 101 à 200 avec un tirage signé Lawrence Schiller).



Barbra Streisand by Steve Schapiro and Lawrence Schiller

Steve Schapiro, Lawrence Schiller, Patt Morrison, Lawrence Grobel, Nina Wiener
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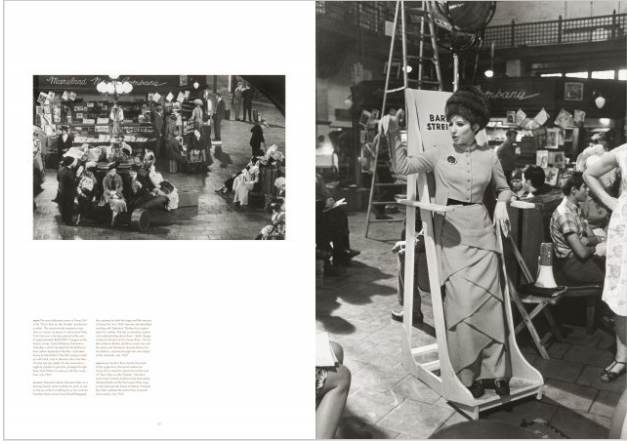
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TASCHEN



THE GREATEST STAR

There were three people here from the film 'The Greatest Star'...
The first was the director, Otto Preminger, who was...
The second was the star, Elizabeth Taylor, who was...
The third was the producer, Richard Roth, who was...
The fourth was the writer, Paul Osborn, who was...
The fifth was the composer, Elmer Bernstein, who was...
The sixth was the editor, George C. Stone, who was...
The seventh was the cinematographer, Michael Ballhaus, who was...
The eighth was the production designer, Robert Ross, who was...
The ninth was the costume designer, Edith Head, who was...
The tenth was the hair stylist, Johnathan Thayer, who was...
The eleventh was the makeup artist, Johnathan Thayer, who was...
The twelfth was the production office, who was...
The thirteenth was the location manager, who was...
The fourteenth was the transportation manager, who was...
The fifteenth was the catering and costume manager, who was...
The sixteenth was the production office, who was...
The seventeenth was the location manager, who was...
The eighteenth was the transportation manager, who was...
The nineteenth was the catering and costume manager, who was...
The twentieth was the production office, who was...
The twenty-first was the location manager, who was...
The twenty-second was the transportation manager, who was...
The twenty-third was the catering and costume manager, who was...
The twenty-fourth was the production office, who was...
The twenty-fifth was the location manager, who was...
The twenty-sixth was the transportation manager, who was...
The twenty-seventh was the catering and costume manager, who was...
The twenty-eighth was the production office, who was...
The twenty-ninth was the location manager, who was...
The thirtieth was the transportation manager, who was...
The thirty-first was the catering and costume manager, who was...
The thirty-second was the production office, who was...
The thirty-third was the location manager, who was...
The thirty-fourth was the transportation manager, who was...
The thirty-fifth was the catering and costume manager, who was...
The thirty-sixth was the production office, who was...
The thirty-seventh was the location manager, who was...
The thirty-eighth was the transportation manager, who was...
The thirty-ninth was the catering and costume manager, who was...
The fortieth was the production office, who was...
The forty-first was the location manager, who was...
The forty-second was the transportation manager, who was...
The forty-third was the catering and costume manager, who was...
The forty-fourth was the production office, who was...
The forty-fifth was the location manager, who was...
The forty-sixth was the transportation manager, who was...
The forty-seventh was the catering and costume manager, who was...
The forty-eighth was the production office, who was...
The forty-ninth was the location manager, who was...
The fiftieth was the transportation manager, who was...
The fifty-first was the catering and costume manager, who was...
The fifty-second was the production office, who was...
The fifty-third was the location manager, who was...
The fifty-fourth was the transportation manager, who was...
The fifty-fifth was the catering and costume manager, who was...
The fifty-sixth was the production office, who was...
The fifty-seventh was the location manager, who was...
The fifty-eighth was the transportation manager, who was...
The fifty-ninth was the catering and costume manager, who was...
The sixtieth was the production office, who was...
The sixty-first was the location manager, who was...
The sixty-second was the transportation manager, who was...
The sixty-third was the catering and costume manager, who was...
The sixty-fourth was the production office, who was...
The sixty-fifth was the location manager, who was...
The sixty-sixth was the transportation manager, who was...
The sixty-seventh was the catering and costume manager, who was...
The sixty-eighth was the production office, who was...
The sixty-ninth was the location manager, who was...
The seventieth was the transportation manager, who was...
The seventy-first was the catering and costume manager, who was...
The seventy-second was the production office, who was...
The seventy-third was the location manager, who was...
The seventy-fourth was the transportation manager, who was...
The seventy-fifth was the catering and costume manager, who was...
The seventy-sixth was the production office, who was...
The seventy-seventh was the location manager, who was...
The seventy-eighth was the transportation manager, who was...
The seventy-ninth was the catering and costume manager, who was...
The eightieth was the production office, who was...
The eighty-first was the location manager, who was...
The eighty-second was the transportation manager, who was...
The eighty-third was the catering and costume manager, who was...
The eighty-fourth was the production office, who was...
The eighty-fifth was the location manager, who was...
The eighty-sixth was the transportation manager, who was...
The eighty-seventh was the catering and costume manager, who was...
The eighty-eighth was the production office, who was...
The eighty-ninth was the location manager, who was...
The ninetieth was the transportation manager, who was...
The ninety-first was the catering and costume manager, who was...
The ninety-second was the production office, who was...
The ninety-third was the location manager, who was...
The ninety-fourth was the transportation manager, who was...
The ninety-fifth was the catering and costume manager, who was...
The ninety-sixth was the production office, who was...
The ninety-seventh was the location manager, who was...
The ninety-eighth was the transportation manager, who was...
The ninety-ninth was the catering and costume manager, who was...
The hundredth was the production office, who was...



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