

August Meeting:

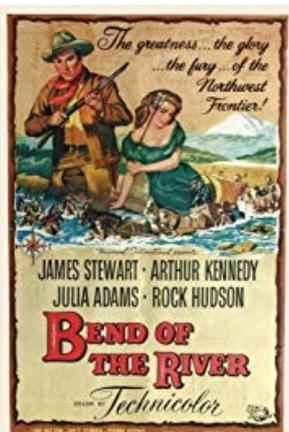
Waverley Film Society will meet at St John's Uniting Church, 37 Virginia Street, Mt Waverley at 7.40 on **Wednesday, 14th of August.**

Apologies can be left with Brett on 9807 3426. Visitors are welcome. Bring your friends.

This month we will screen **The Way We Were (1974)**

Drama/romance (Two desperate people have a wonderful romance, but their political views and convictions drive them apart.)

See page 2 for more information.



Last Month

- Twenty six people attended, including one visitor. There were eight apologies.
- **Bend of the River** recorded a rating of 3.8 stars.
- The Community Raffle was drawn on the previous Monday. (No one owned up to winning a prize!)
- We welcomed Marlene back after her surgery.
- At the half-way mark of the year, the average attendance at our screenings has been 32 members. Keep it up!

Next Month

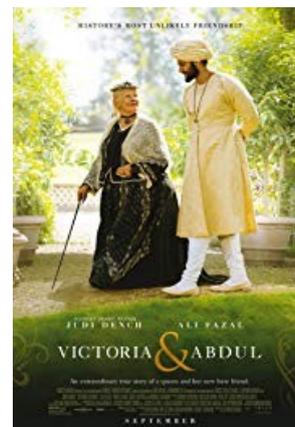
Wednesday, September 11th

Victoria and Abdul (2017)

Historical biography. (Queen Victoria strikes up an unlikely friendship with a young Indian clerk. He helps change her attitude towards humanity.)

Posters advertising this screening will be available.

Please post them in community spaces.



The Way We Were (1974)

Director Sydney Pollack
Writing Arthur Laurents
Music Marvin Hamlisch
Cinematography Harry Stradling

Cast includes:
Barbra Streisand Katie
Robert Redford Hubbell
Bradford Dillman J.J.
Lois Chiles Carol Ann
James Woods Frankie McVeigh

Trivia

- One of the first Hollywood productions to tackle the blacklisting during the McCarthy era which had profound repercussions for the Hollywood community in the late 40s and early 50s.
- When word got out to the public that Barbra Streisand and Robert Redford would be filming on the Manhattan city streets, it was no small feat to keep crowds of adoring fans at bay.
- Sydney Pollack decided to begin the movie with a prologue before the main titles and theme song because he didn't want Barbra Streisand to be presented to the audience first as a singer rather than the character.
- Robert Redford said in an interview, that when he was asked what Barbra Striesand was wearing in bed the first time they made love, he replied "only Chanel No. 5".
- Barbra Streisand and Robert Redford had very different approaches to acting. Streisand liked to analyze the part at length and rehearse a great deal, while Redford was more of an intuitive actor, preferring to be more spontaneous. According to Sydney Pollack, "Barbra would call me up every night at nine, ten o'clock and talk about the next day's work for an hour, two hours on the phone. Then she'd get in there and start to talk and Bob would want to do it. And Bob felt the more the talk went, the staler he got. She would feel like he was rushing her. The more rehearsing we did, she would begin to go uphill and he would peak and go downhill. So I was like a jockey trying to figure out when to roll the camera and get them to coincide."

Review: When political commitment was stronger than personal commitment (Geofbob 2001)

Barbra Streisand and Robert Redford look wonderful in this great story of doomed love. Character development (or arc) is supposed to be one of the basic elements of a good screenplay; but the whole point of Sydney Pollack's 1973 movie is that neither Katie Moroski nor Hubbell Gardner changes. She remains the serious-minded Jewish left-wing activist, and he the easy-going, politically uncommitted WASP, they are when they first meet in college in 1937. Fascinated with each other precisely because they are such opposites, they have an affair, marry and have a baby; but their inability to compromise - or in his case to stop compromising - leads to break-up.

The main action spans the eventful decade from the Spanish Civil War and New Deal, through WWII, to the McCarthy era, by which time Katie and Hubbell have moved from New York to Hollywood, where he is a screenwriter. Though melodramatic and sketchy, the political dimension of the story should not be underestimated; this is one of the very rare American movies in which a communist is treated sympathetically. Presumably much of this side of the scenario stemmed from the personal experience of writer Arthur Laurents, who was the same age as his protagonists, and who had McCarthy-related problems.

Both stars are perfect for their roles; we can see what they see in each other; and we desperately want it to work for them, though we know it won't! Notable in support are Bradford Dillman, Lois Chiles, and James Woods. The theme song, emotionally delivered by Streisand as only she can, is beautiful, but the relevance of its nostalgic lyric to this clear-eyed movie is doubtful.