



## JULY 2019 NEWSLETTER

Hello to all our members,

The Warburton Film Festival is an exhausting but deeply fulfilling event, and a cultural institution for the town of Warburton and the Yarra Ranges film community.

The quality of the film program, the beautiful location, the efficient venue and the smooth organisation (driven by our indispensable volunteers) made this year's Warburton Film Festival a phenomenal success.

The committee is looking forward to next year's film festivals (Warburton and Healesville), and we are dedicated to delivering more diverse, enriching film experiences to Society members.

By the way, I must issue a correction for a factual error in the June newsletter. I mistakenly claimed that *The Other Side Of Hope*, May's film, took place in **Norway**, when in fact the film takes place in **Finland**. Tom, whose wife Marja is Finnish, issued a well-deserved chastisement for this error.

### A MESSAGE FROM OUR PRESIDENT:

The Warburton Film Festival was a resounding success, and without the help of our volunteers, it would not be possible to run such a successful event.

On behalf of the YRFS committee, I extend our appreciation for the time you all gave before and after the films for selling raffle tickets, collecting entrance tickets and Starbox counting. The volunteers all added to the friendly and welcoming atmosphere during the weekend.

The Show Us Your Shorts segment of the program was also a sell-out, and showcased the calibre of participating young and emerging filmmakers. Many of these producers attended and were delighted to see their creations on the big screen. It was wonderful to be able to announce the awards and present them directly to their winners. Show Us Your Shorts also featured two films from overseas filmmakers

The weekend was an immense success, and thank you to everyone who helped with the smooth running of the 2019 Festival program.

A huge thank you from us all!

Sally Ahern

### YRFS PROGRAM UPDATE

Since *Local Hero* (August's intended film) won't be released on Blu-Ray in Australia until September, we have swapped a couple of the films in the remainder of the program.

*Local Hero* will now be playing in **December**, and *The Italian Job* (December's intended film) will now screen next month (in **August**).

### THE HEALESVILLE MINI FILM FESTIVAL

We're still deciding on the program for next year's Mini Film Festival.

There is serious interest among the committee in a triple-feature of Beatles-themed movies, or a triple-feature of New Zealand films.

The New Zealand film industry has plenty of talented, visionary directors unafraid of stretching genres and running with weird premises. If South Korea has become the psychological thriller and visceral horror capital of the world, and South-east Asia (Indonesia in particular) is now the world's martial arts cinema capital, then New Zealand surely stands out for its deeply affecting, funny dramas and creativity.

Alternatively, a Beatles theme would be especially relevant today after Danny Boyle's whimsical comedy-drama *Yesterday*, in which a struggling songwriter finds himself in another universe where the Beatles never existed.

If we **do** screen a Beatles-themed triple-feature, we could include the hilarious 1981 comedy *Caveman*, which stars Ringo Starr. ;)  
We are still very eager to hear your ideas for the next Mini Film Festival. Feel free to send your suggestions to me through [sethhyneswriter@australiaonline.net.au](mailto:sethhyneswriter@australiaonline.net.au)

## FRITZ'S POEM

*The Songkeepers*

June 2019

A moving story of how music and song  
Can make the people resilient and strong.  
How a really old choir can be reforming,  
Storming, norming and then performing.  
How different cultures can unite,  
Can set a goal and get it right.  
How background problems, however tough  
Can be managed by a song and a laugh.  
How good examples can keep you on track  
And like a boomerang, can come back.  
This movie moved me and rang my bell:  
Ordinary people doing ordinary things  
Extra-ordinarily well!



F.R.

## STAR RATINGS FOR *THE SONGKEEPERS*



4.3 from Healesville

4.5 from Warburton's viewers

4.4 overall

## JULY'S SCREENING

### *The King's Choice*

2016 Norwegian drama    Rated M    133 minutes (approx.)



This is a grim, riveting character drama set during the Nazi occupation of Norway, and follows the King of Norway as he faces the difficult choice of abdicating from the throne or fleeing the country.

**WARBURTON SCREENING:** Tuesday July 9

**HEALESVILLE SCREENING:** Tuesday July 16

## AUGUST'S SCREENING

### *The Italian Job*

1969 British comedy / crime    Rated PG    99 minutes (approx.)

**WARBURTON SCREENING:** Tuesday August 13

**HEALESVILLE SCREENING:** Tuesday August 20

## ALTERNATIVE FILM SPOTLIGHT



### *100 Years*

Unreleased film/commercial

Directed by Robert Rodriguez

There are plenty of lost films: early films that were regrettably lost or destroyed.

*The Mountain Eagle* (Alfred Hitchcock's second feature), the 1927 silent horror *London at Midnight*, the 1917 *Cleopatra* and the Marx Brothers debut *Humor Risk* are some of the more famous lost films in history. A depressing number of '60s *Doctor Who* serials no longer exist due to the BBC burning film reels as a cost-cutting measure in the '70s. For decades, much of Fritz Lang's pioneering science fiction epic *Metropolis* was lost, but the film has been painstakingly restored using rediscovered reels and material. *Metropolis* is now an estimated 95% complete.

But *100 Years* is not a lost film, nor is it strictly an unreleased film. By its design, this is a film that almost no-one alive today (including myself) will live to see.

Directed by Robert Rodriguez, *100 Years* is a short film produced in 2015 as a commercial for Remy Martin's Louis XIII line of cognac, and will not be screened until 18 November 2115. The short film stars John Malkovich, Shuya Chang and Marko Zaror.

The '100 Years' title and release date refers to the hundred years required to create Louis XIII cognac.

Three teaser trailers were released in November 2015. One has a post-apocalyptic setting, the other a neon futuristic setting, and the third a sort of gloomy steampunk setting, but all feature Malkovich and Chang opening the safe containing the film and cognac, only to be confronted by a shady figure.

The trailers give almost nothing away, which reflects the scarce details released about the film, but have some nice costuming and visual design. However, the CGI is very poor and the acting feels stilted and contrived, and the final shot hangs unbearably on a long, forced reaction shot.

This final shot fails to build anticipation for the film for a couple of reasons.

Zaror's single line ('Hey - what are you doing here?') is too wooden to be intimidating, and the long duration of the flat final shot emphasises that nothing is happening, thus removing any sense of threat. Also, we can't really feel any eagerness to see *100 Years* because nobody reading this or viewing the trailer will be alive to see it.

I was born in 1991, so I'd be 124 years old by the time the film is released. Living to 124 isn't impossible, but it's pretty damn unlikely.

The Remy Martin company was founded in 1724. At 295 years old, it's an extremely long-lived company. Even so, it's impossible to know if Remy Martin will last another hundred years, and this film's schedule assumes that people (outside of film historians) will even still care about Louis XIII cognac or the short film promoting it.

In promoting a film that no-one alive today will ever see – the tagline is 'The Movie You Will Never See' – for a product that may not matter or exist by 2115, the teasers, which are bland and poorly-produced in themselves, are somewhat self-defeating.

Based on the teasers, *100 Years* doesn't look very good, and the century schedule feels pretentious, but I still like the principle of a film being made with reverence and stored away for decades to be released at just the right time. The 1000 limited-edition metal tickets for *100 Years* are also designed to be handed down to their owners' descendants, which gives the short film a multi-generational mystique.

The producers of *100 Years* have built a legend around their short film, but I wonder whether it might generate its own independent legacy from outside.

Will other filmmakers produce films with a similar long-term release schedule? Will there be a *National Treasure*-style thriller about stealing *100 Years* – or a heist in real-life – and releasing it prematurely? Are there already people trying to hack the production company and pirate *100 Years*? Will Remy Martin go out of business and, with nothing to lose, decide to release *100 Years* before 2115? I dare say some of those aforementioned tickets will end up on eBay someday.

I'm curious to see how the *100 Years* legend develops, and while I find this particular film's approach pretentious, I admire it in principle.