

SEATTLE
SHORTS

F I L M F E S T

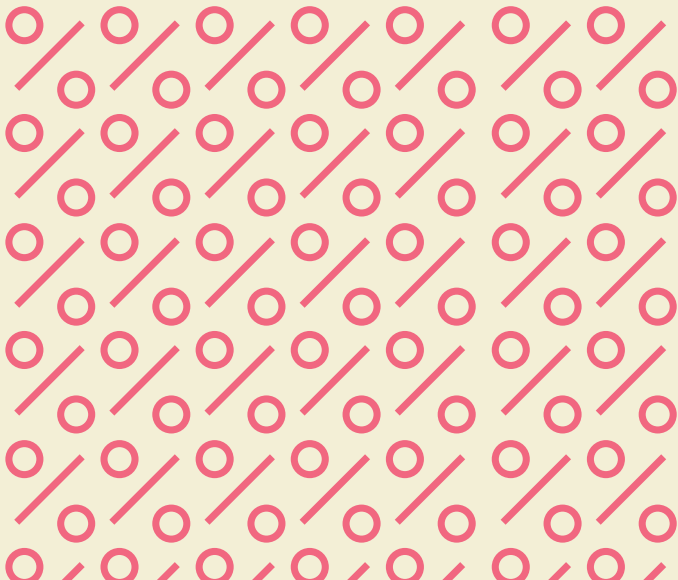
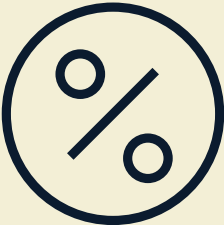
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W I N N E R

W I N



SEATTLE

SHORTS

BEST

BEST

PICTURE

PIC

SEATTLE
SHORTS
FILM FEST

MAIN LOGO



SECONDARY MARKS

SEATTLE SHORTS FILM FEST

HORIZONTAL LOGO

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6 7 8 9 0

SEATTLE SHORTS FILM FEST



MARCH 22ND, 2015

WES ANDERSON
WES ANDERSON PRODUCTIONS, LLC
1201 CLEVELAND ST,
DENTON TX, 76201

Dear Mr. Anderson,

My Lord! you're a tripod. jasper: your baby is the miracle the whole world has been waiting for. are you feeling lucky punk you are as precious to me as you were to your own mother and father. i swore to them that i would protect you, and i haven't. i want to shoot the pigeons... off my roof. this is the ak-47 assault rifle, the preferred weapon of your enemy; and it makes a distinctive sound when fired at you, so remember it. when i get back, remind to tell you about the time i took 100 nuns to nairobi! your were only supposed to blow the bloody doors off. you wouldn't hit a man with no trousers on, would you? i took a viagra, got stuck in me throat, i've had a stiff neck for hours. you're only supposed to blow the bloody doors off! it's not the size mate.

At this point, i'd set you up with a chimpanzee if it'd brought you back to the world! don't p!ss down my back and tell me it's raining. dyin' ain't much of a livin', boy. what you have to ask yourself is, do i feel lucky. well do ya' punk? this is my gun, clyde! you know, your bobby dangler, giggle stick, your general-two-colonels, master of ceremonies... yeah, don't be shy, let's have a look. pull my finger! yes, i used a machine gun. here. put that in your report!" and "i may have found a way out of here. well, do you have anything to say for yourself? man's gotta know his limitations. ever notice how sometimes you come across somebody you shouldn't have f**ked with? well, i'm that guy.

Best,

Garret Steider

Garret Steider
Festival Director

ADDRESS		
305 HARRISON STREET SEATTLE, WA 98109		
WEBSITE	OFFICE	
SEATTLESHORT.ORG	425_761_1857	
DATE	CONTACT	PAGE
3_22_2015	HI@SEATTLESHORT.ORG	1 / 1

SEATTLE SHORTS FILM FEST



DELIVER TO
WES ANDERSON
ADDRESS
1201 CLEVELAND STREET,
CITY, STATE
DENTON, TX
ZIP CODE
76201

RETURN ADDRESS

GARRET STEIDER

ADDRESS

305 HARRISON STREET

CITY, STATE	ZIP CODE
SEATTLE, WA	98109

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SEATTLE SHORTS

FILM FEST

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OFFICE
425_761_1857

GARRET STEIDER_FESTIVAL DIRECTOR
GARRET@SEATTLESHORT.ORG

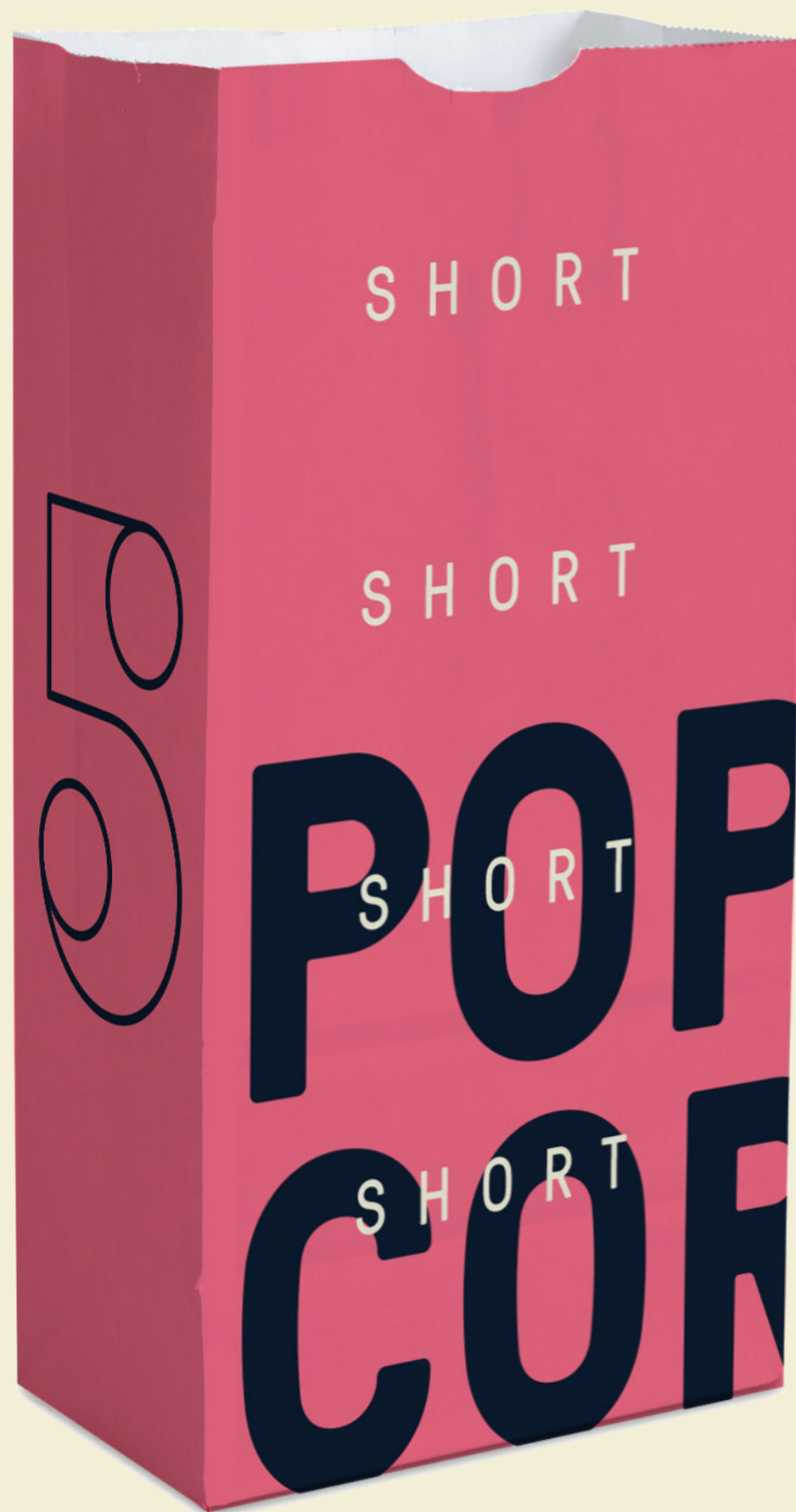
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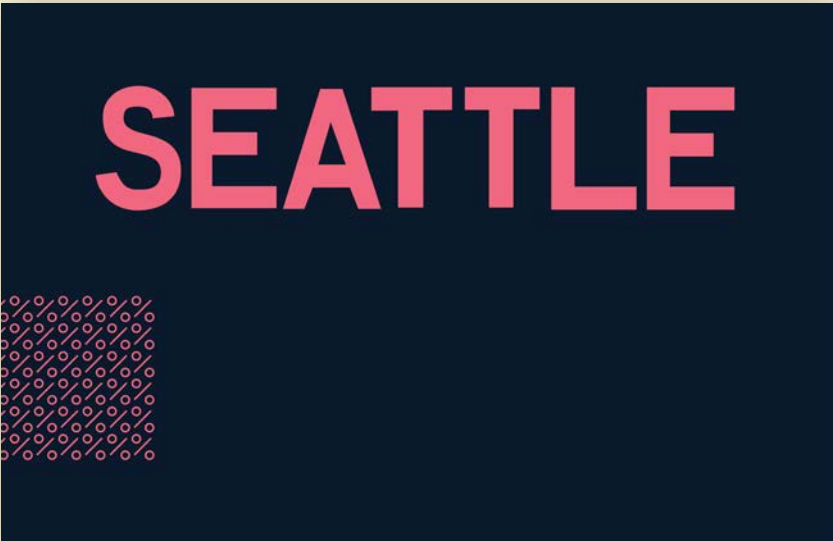
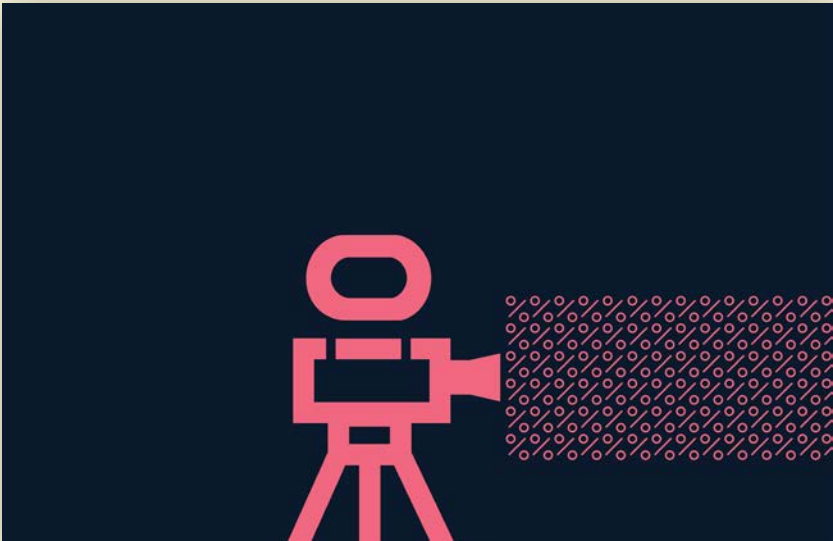
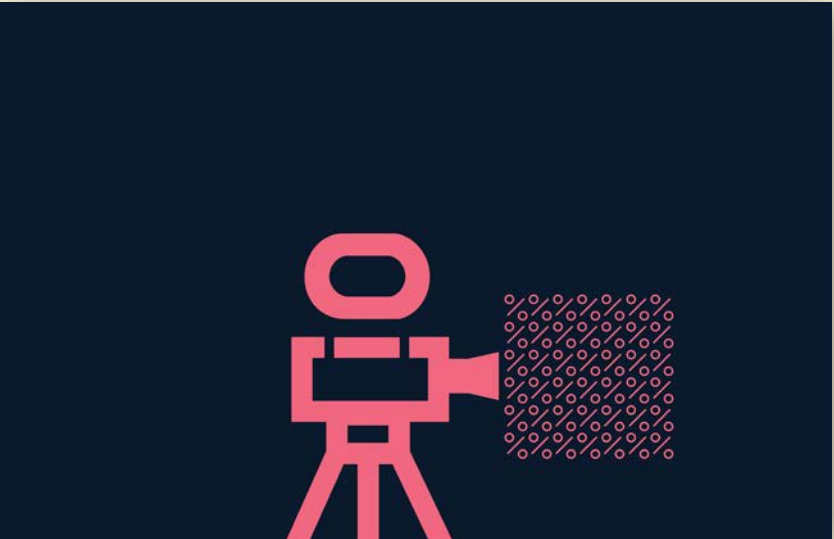
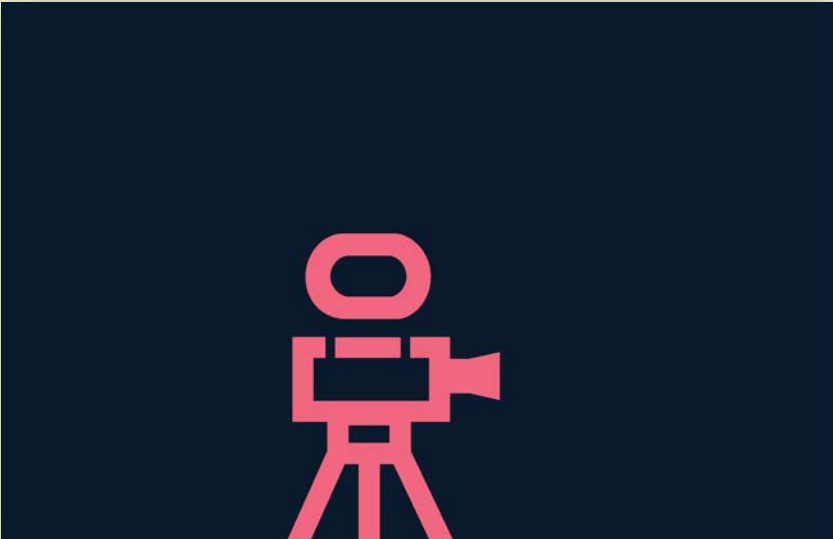
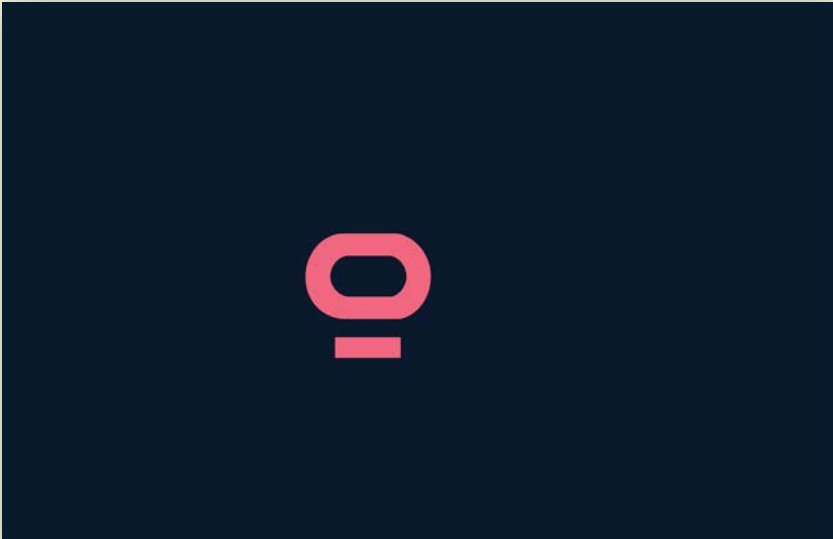
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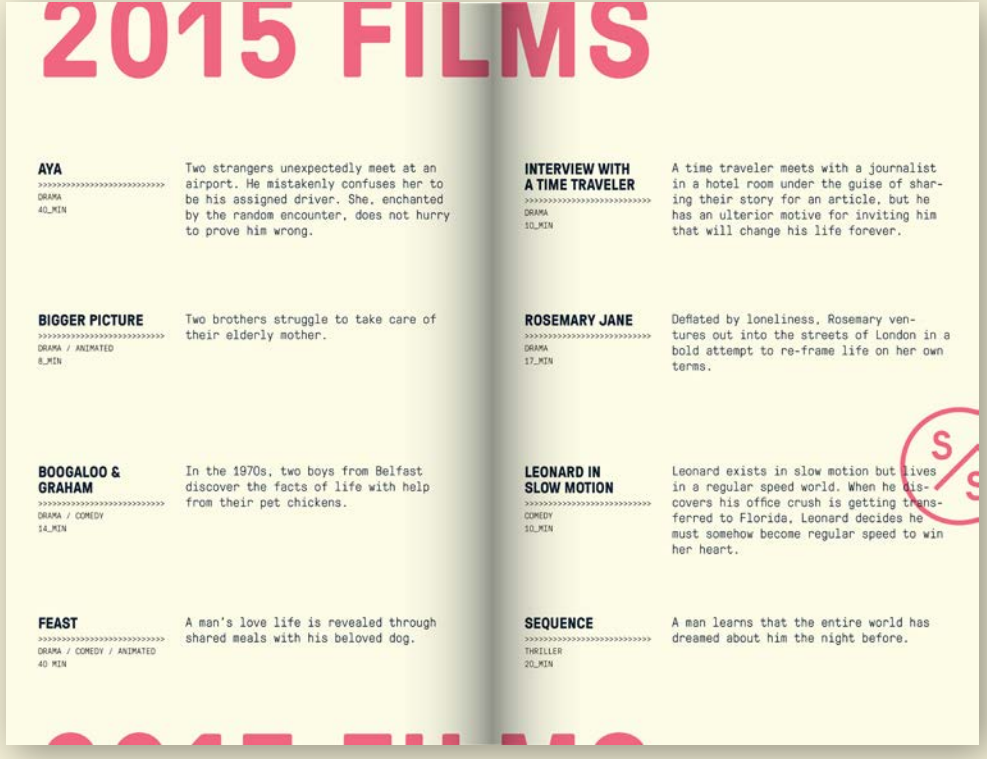
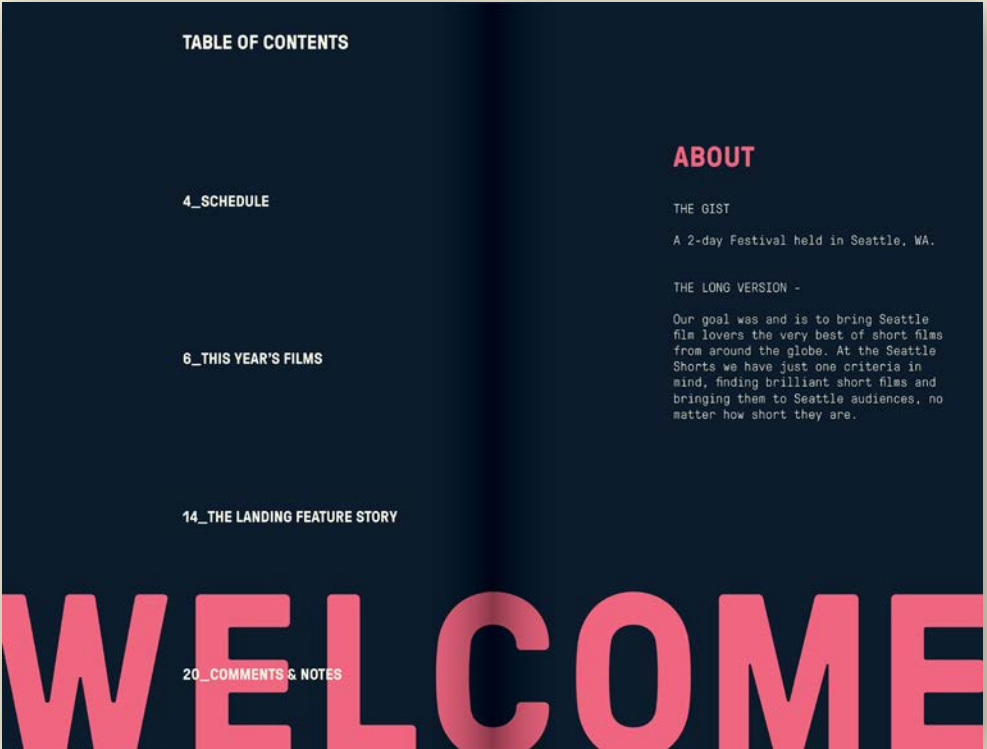


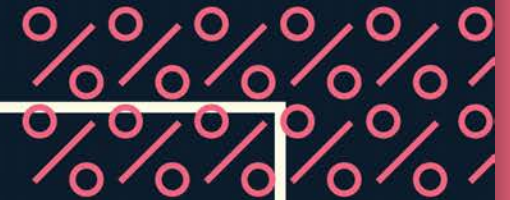






SEATTLE SHORTS ANIMATED
INTRO SEQUENCE





2:35:1

“

**THE MOST HONEST FORM OF FILM MAKING
IS TO MAKE A FILM FOR YOURSELF.**

”

PETER JACKSON

2:35:1



BY BRYAN MURDAY



INTERVIEW WITH JOSH TANNER
DIRECTOR OF

>>> IN RECENT TIMES, anyone who knows anything about short film will often know that seeing the words sci-fi used when describing a film, will often mean you're looking at a proof-of-concept short - one designed to be expanded into a longer storyline at a later date. Whilst Josh Tanner's The Landing is already being developed into a feature piece after a successful festival run, write it off as just another introduction to a larger universe and you'll be doing it a huge injustice (hell, it's not even really a science-fiction film!). Featuring some strong performances from its small cast and some even stronger production values from its talented crew, this short features a look, feel and story capable of slugging it out with Hollywood features of a similar vein. >>>>>>

THE LANDING

A

USTRALIAN SHORT THE LANDING IS ONE OF THOSE FILMS THAT'S GOING TO LEAVE YOU WITH QUESTIONS. WHETHER BASED AROUND THE IMPRESSIVE CRAFT ON SHOW IN THE PRODUCTION OF THE PIECE OR AIMED AT THE CLEVERLY DECEPTIVE STORYLINE, JOSH TANNER'S FILM IS ONE THAT DEMANDS EXAMINING IN GREATER DETAIL. LOOKING TO PROVIDE YOU WITH SOME OF THOSE ANSWERS AND ANSWER A FEW OF THE QUESTIONS WE HAD AFTER WATCHING THE FILM, WE SPOKE TO THE AUSTRALIAN FILMMAKER TO FIND OUT MORE ABOUT THE PLOT AND PRODUCTION OF HIS STRIKING SHORT.

CONCEPTUALLY, THE LANDING PLAYS-OUT LIKE A CROSS BETWEEN A PERIOD DRAMA AND A SCI-FI THRILLER, WHERE DID THE NARRATIVE FOR YOUR SHORT ORIGINATE?

The origin of the film started from an image I had in my head of a middle-aged man unearthing a spaceship buried underneath barren farmland. This seed spurred on the concept of a UFO landing being covered up not by the usual government agent types, but instead by a simple farmer and his son. ALTHOUGH NOT STRICTLY A SCIENCE-FICTION FILM, YOUR FILM SOMEWHAT CLEVERLY PLAYS WITH THE EXPECTATIONS SURROUNDING THIS GENRE, HOW IMPORTANT WAS IT FOR YOU THAT NOT ONLY DID YOU CREATE SOMETHING THAT ALMOST TRANSITIONS GENRES, BUT ALSO SOMETHING THAT FELT UNIQUE?

For Jade van Der Lei (my co-writer/producer) and I, it was important to play within a palette of not only the Spielberg/Amblin era of Sci-Fi, but also (if not more importantly) the golden age of the 1950s/early 60s Sci-Fi cinema which gave us carte blanche to focus on the allegorical significance those films had during what was going on in America at that time both socially and politically. The film was always going to

be darker and address those kinds of themes more directly than our sci-fi inspirations, so it was crucial to inject a bit of mystery and innocence into the story to make the transition into that territory engaging.



Visually, it's a stunning short, with the production values feeling of a "feature" quality - what can you tell us about the production?

The film was definitely crafted with the intention, despite its isolated rural setting, to have a large scope, and feel feature-esque. We shot the film on the Arri Alexa with 50-year-old Cooke panchro primes and completed it on a budget of roughly 75,000 USD in 2013 with a crew of approximately 50.

THE LANDING IS SET IN MIDWEST AMERICA, BUT FILMED IN AUSTRALIA - WHAT KIND OF CHALLENGES DID THIS SET FOR THE PRODUCTION?

The biggest hurdle was absolutely the fact that we were trying to make an American film in Australia. For quite some time now Hollywood has shipped their productions over here, and doubled our country for the US. Ultimately we were fortunate enough to make use of a remnant from one of these films, namely Bryan Singers 2006 film Superman Returns. Re-purposing a barn that had been built for



Father and son eating breakfast
sitting at the table set in the American 1950's.



The barn was re-purposed
from Bryan Singers's 2006 film Superman Returns.



This scene was shot in Australia
but made to look like American
Mid-western farmland.

he had, but what he really had in spades was the weighty stillness and old soul presence that I was after. He really seemed like he was plucked out of another place and time.

APART FROM THE SCENE WITH THE "METEOR" FALLING FROM THE SKY, HOW MUCH OTHER (MAYBE LESS OBVIOUS) VFX WORK WENT INTO THE FILM?

There was a great deal of VFX work that went into making the farm location a reality (upwards of 50 shots - an ungodly amount for a short film). After finding the barn, we knew there would need to be VFX work at play as the Supersan production team burned down the surrounding farmhouse set leaving it a lone structure in a field. In the end we needed to create the farmhouse from scratch as a combination of matte painting and set builds which were composited in with the barn and some plate-shots of wheat fields. It was a huge effort, but aside from physically building these structures in Australia or traveling to the US, we simply had no other option.

"WE HAD FOUND A STUNNING SLICE OF ARCHITECTURAL AMERICANA AND KNEW IF WE COULD BRING EVERYTHING UP TO THAT LEVEL OF AUTHENTICITY THAT WE WERE GOING TO BE IN GOOD SHAPE."

THROUGHOUT THE FILM THE PERIOD DETAIL FEELS VERY WELL CONSIDERED, HOW DID YOU GO ABOUT RECREATING 1950'S FEEL OF THE FILM?

We put a great amount of research work into the production design, costumes and hair/makeup and even had a couple of consultants on board (farmers in Illinois and Kansas who assisted with the authenticity of the production on many levels). Since completing the film I've seen props that we used in many films from the era & my favourite in particular being the same wireless radio we used popping up in the 1953 War of the Worlds. 📻

COMMENTS

NOTES

SURVEY

Please complete the survey and tell us how we did. We want to continue to improve the festival year-to-year and we need your help.

RATE THE FILMS

1 2 3 4 5 6 7 8 9 10

RATE THE VENUE

1 2 3 4 5 6 7 8 9 10

RATE THE FESTIVAL OVERALL

1 2 3 4 5 6 7 8 9 10

OVERALL ENJOYMENT

1 2 3 4 5 6 7 8 9 10

WOULD YOU COME BACK NEXT YEAR?

1 2 3 4 5 6 7 8 9 10

S/S

COMMENTS

ADDITIONAL COMMENTS / NOTES

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S/S

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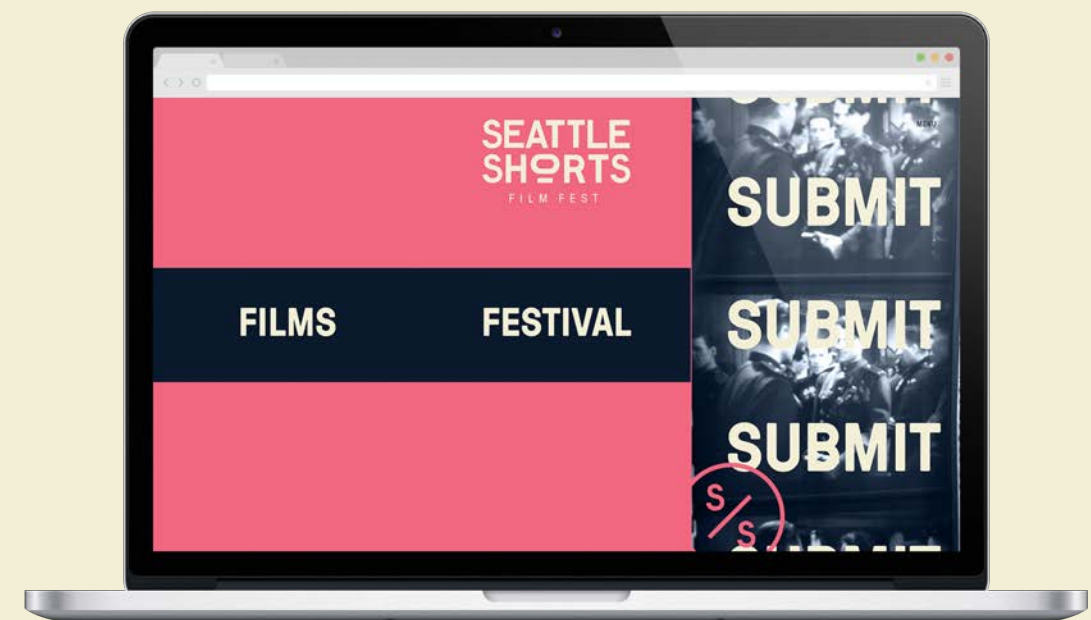
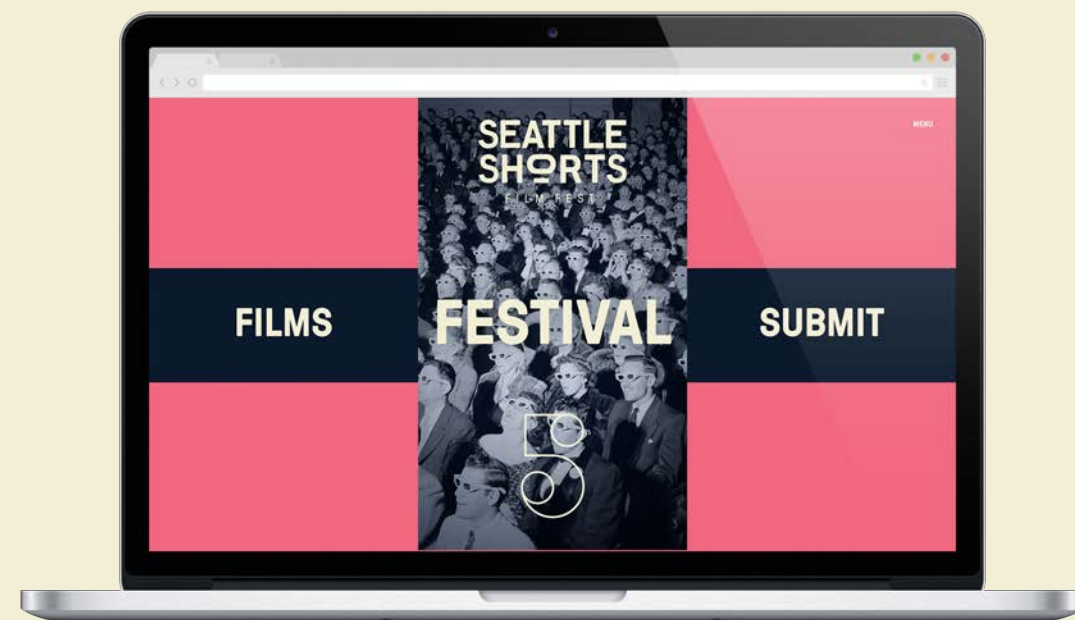
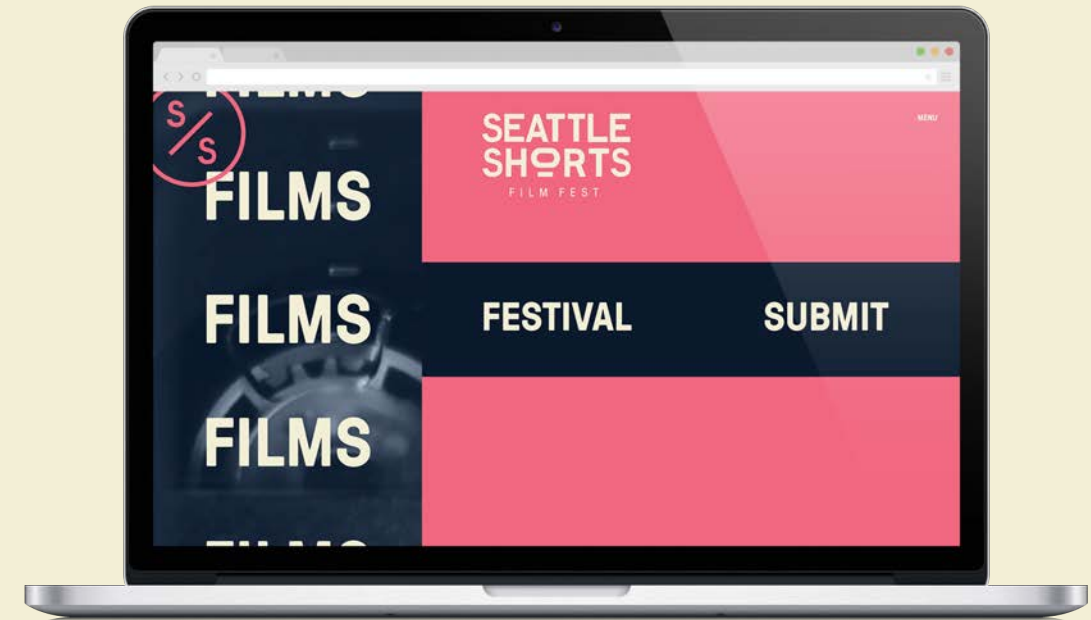
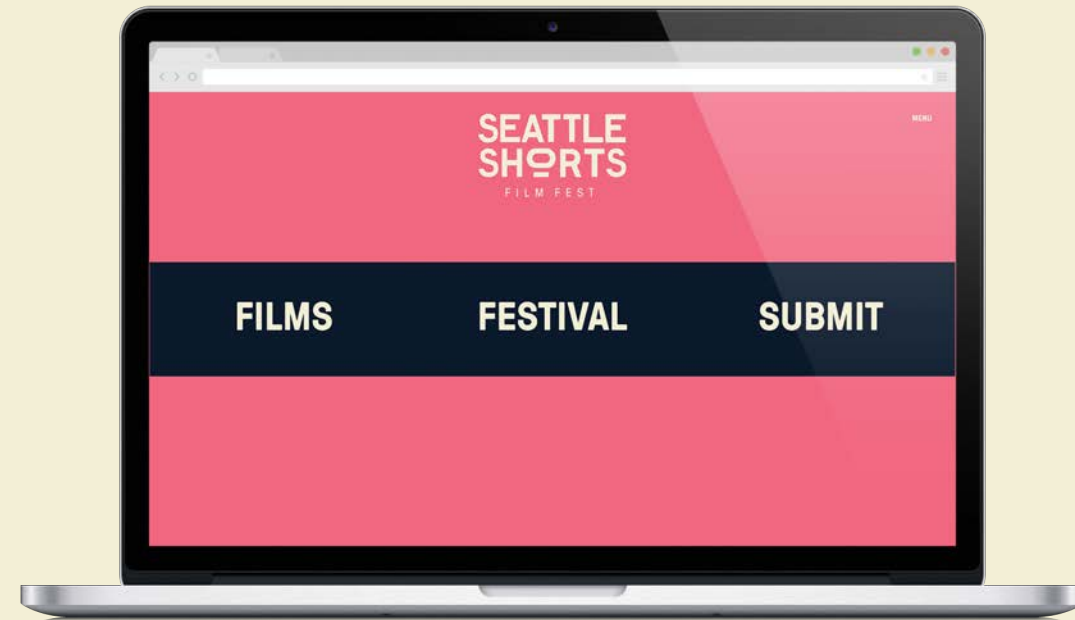
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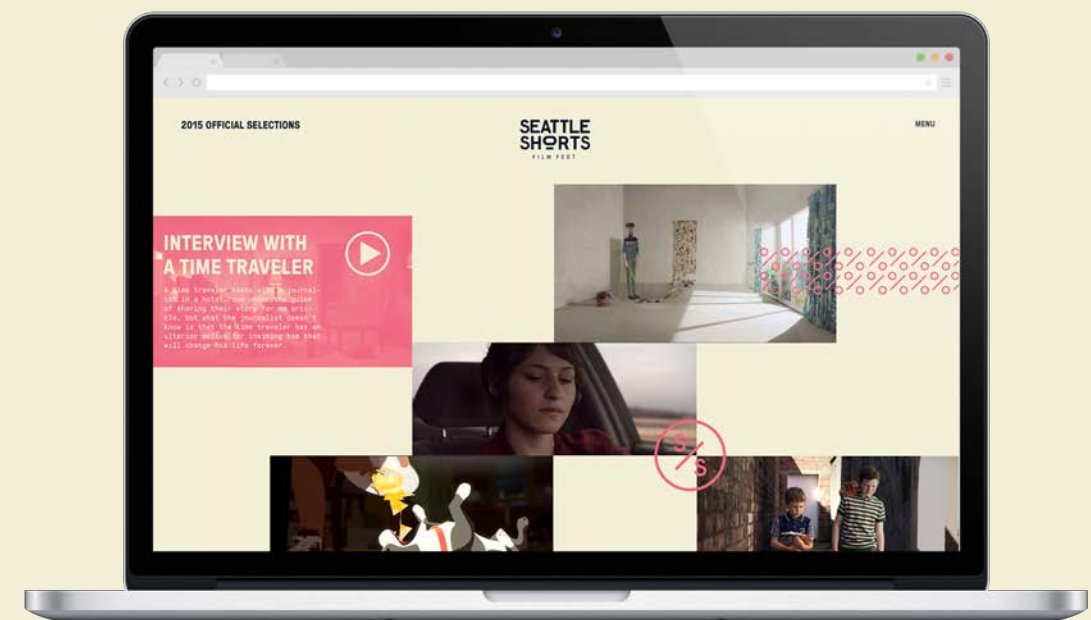
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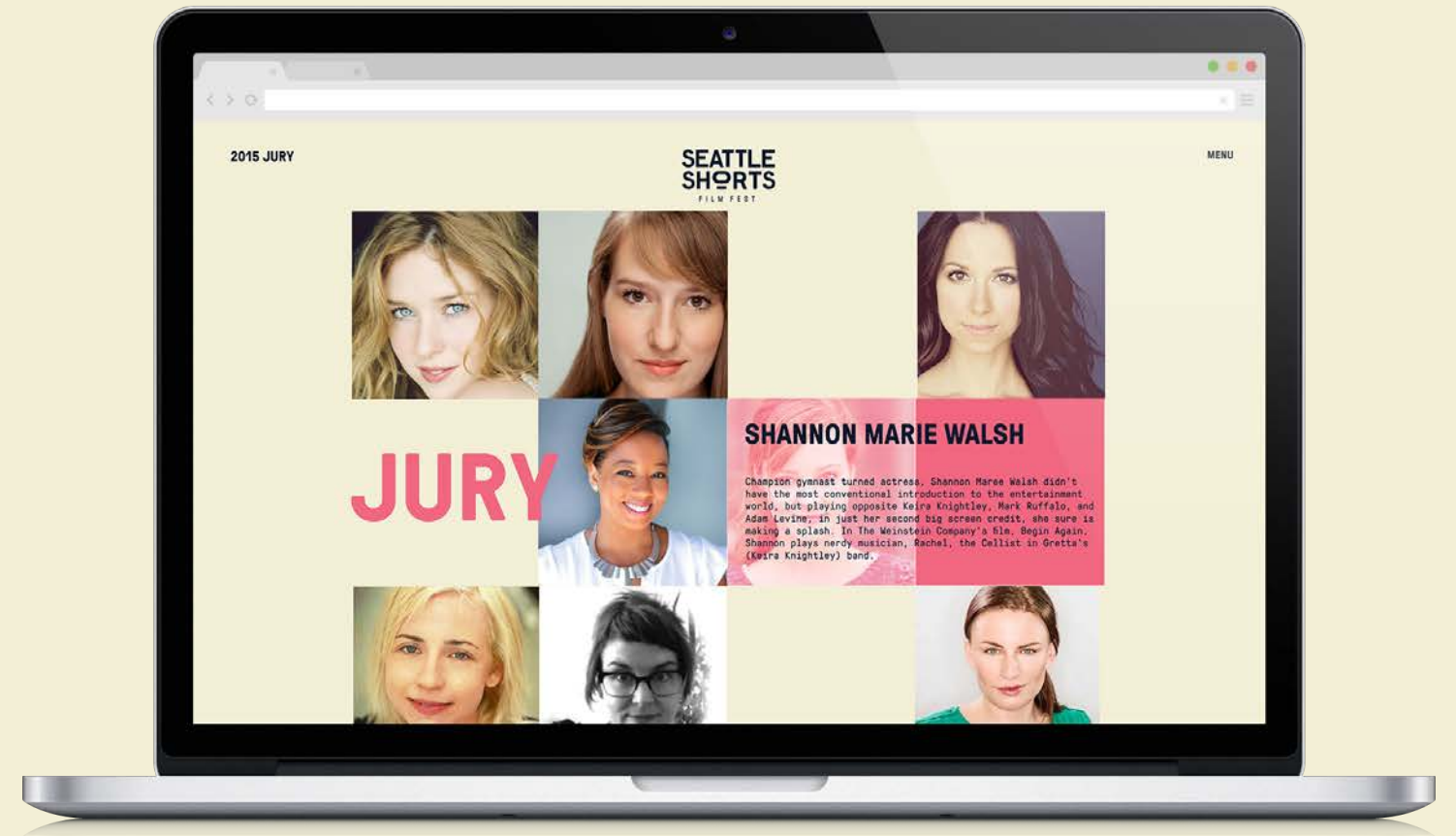
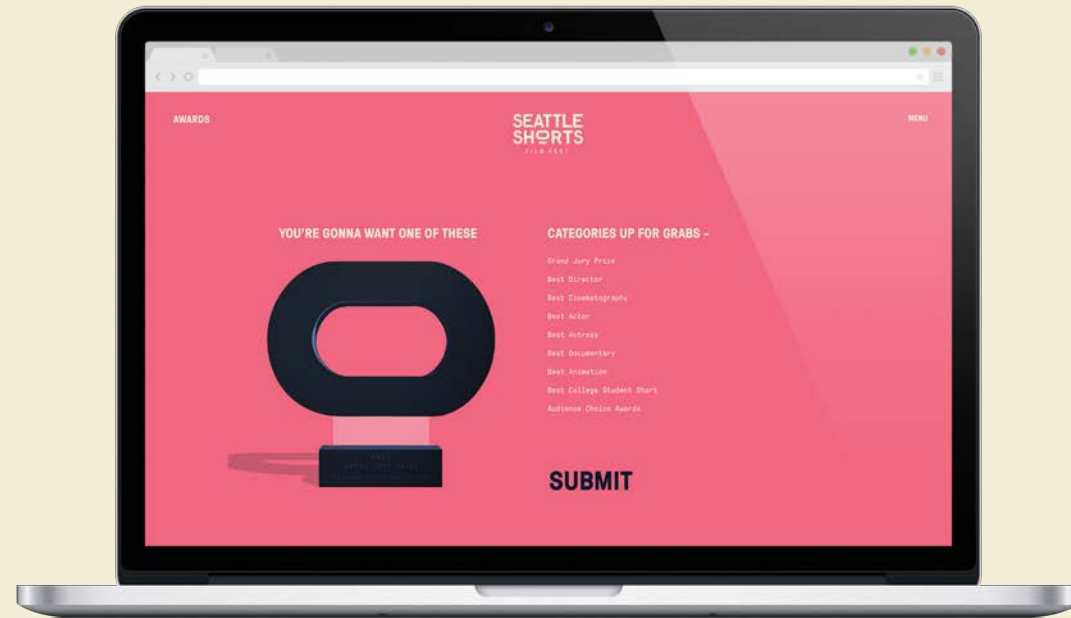
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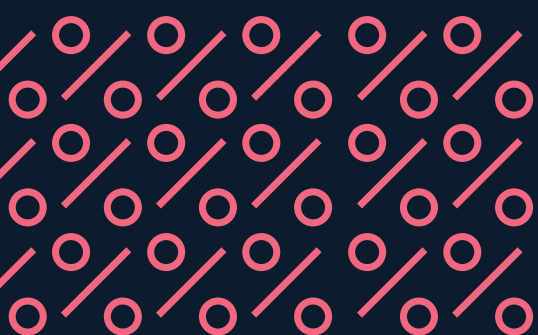
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