

A promotional image for a production about Willis Wilde. Two men in Western-style clothing, including hats and vests, stand in a desert landscape with sand dunes. The man on the left is seen in profile, wearing a dark vest over a light shirt and a brown hat with a decorative band. The man on the right is facing him, wearing a dark shirt, a light-colored vest, a red scarf, and a brown hat. The background shows rolling sand dunes under a clear sky.

THE TRAGIC TALE OF WILLIS WILDE

◀ PRESS KIT ▶

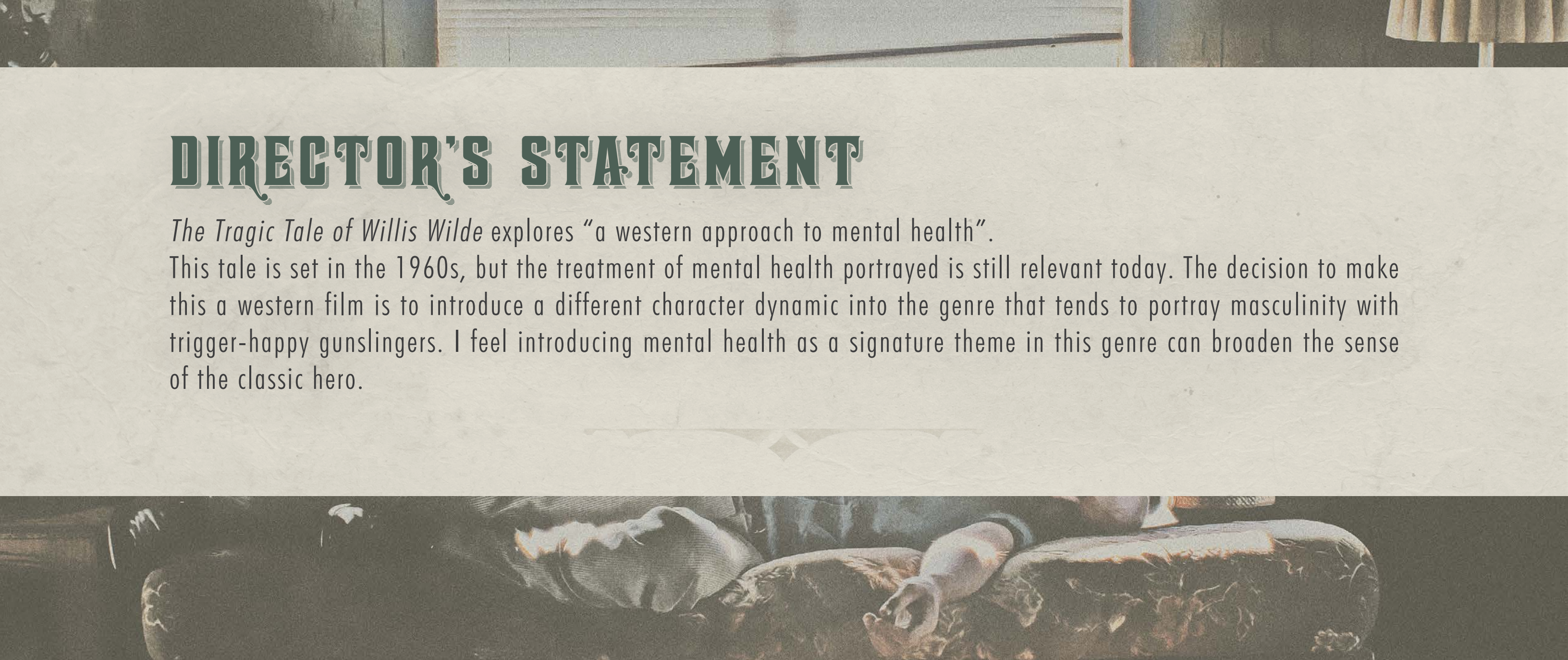


SYNOPSIS

Willis is on a mission that takes him through a harsh, barren desert where he is riddled with self-doubt and weakened to the point of near-death. When his two best friends, Logan and Wes, find him worse for wear, they coax him back to life and help him continue his mission to face an enemy of his past. Their journey brings them face-to-face with the enemy, Abe. What starts off as a classic showdown unravels to show Willis's mental state and Abe's long-standing remorse.







DIRECTOR'S STATEMENT

The Tragic Tale of Willis Wilde explores “a western approach to mental health”.

This tale is set in the 1960s, but the treatment of mental health portrayed is still relevant today. The decision to make this a western film is to introduce a different character dynamic into the genre that tends to portray masculinity with trigger-happy gunslingers. I feel introducing mental health as a signature theme in this genre can broaden the sense of the classic hero.



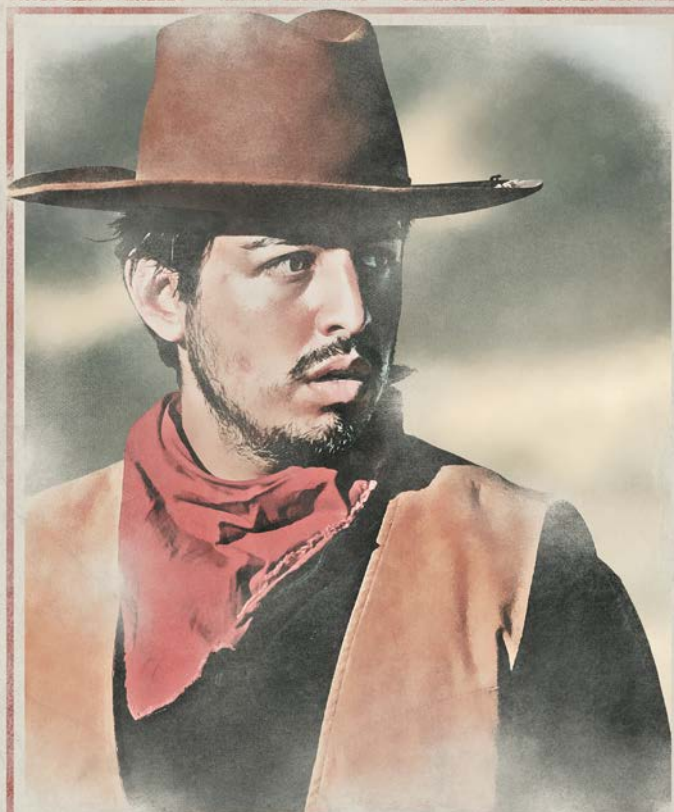
JACOB KERN-MIRELES HENRY GLOVINSKY JEREMY CHU XAVIER GONZALES



THE TRAGIC TALE OF
WILLIS WILDE

A FILM BY
LILA B.

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WILLIS

Willis's personal turmoil refers to a tragedy that occurred 8 years ago. It was never properly dealt with emotionally but even he is not fully aware of this. He believes his mission is to return home and face the people who put him away with force and aggression but what he truly wants is for things to go back to the way they were before the tragedy.

He misses his family and friends and violence and aggression towards others aren't in his true nature. The only violence he's ever been guilty of was against himself when he was dealing with survivor's guilt after the incident.

Willis's current mission is an escape from the mental institution that his uncle felt obligated to put him in and a return to his family's ranch to face him again. The journey is physically and mentally challenging for Willis but the memory of his 2 best friends keeps him going.

WES & LOGAN

Wes and Logan are Willis's two best friends who died in a car accident when Willis was behind the wheel 8 years ago. They appear as Willis remembers them - his favorite memories of their quirky personalities when they were teens.

Logan had a strict mother who never liked her boys spitting or swearing around the house. Because of this, he is a little more well-mannered and clean cut than his friends despite them always poking fun about him not being a real cowboy. He's usually the sharpest of the bunch and despite loving his two best friends, has a harder time of showing it.

Wes is the baby of the group and has always been a very thoughtful and considerate young man. He grew up the youngest and only boy out of 5 siblings and is the most affectionate out of the three. In school, he excelled in piano and theater. His athleticism and silliness kept him popular and provided a buffer from the more brash boys.





ABE & THE TRAGEDY

Abe is Willis's uncle who helped to raise Willis after his sister (Willis's mother) passed away. He's a tough man of true grit and really stepped up to parenting his nephew at a young age. He treated Willis like a younger brother and showed young Willis how to be a responsible ranch hand. Willis looked up to his uncle and almost always obeyed and respected him.

For Willis's 21st birthday, Abe decided to give him his old truck. One week later, Willis picked up Wes and Logan in his new truck and on a dark and unfamiliar country road, decided to see how fast the truck could go. Willis woke up in the cab of his flipped truck. He crawled to his friend's bodies, yards away to find that they were no longer breathing.

For the following months, Abe witnessed the reclusive behavior of his nephew. He thought of bringing it up in conversation but the raw vulnerability of Willis breaking down and crying kept him away. He also figured Willis needed space and that he would get better with time, so he left his nephew alone with the subject.

(Cont'd.)

Five months after the incident, he found Willis trying to hang himself from the rafters of the old barn. He was able to save his nephew but Abe grew very concerned. When the townsfolk heard about the incident, they recommended he be sent away to the institution in the county over. Abe was reluctant but didn't know what else to do and wanted the best for Willis, so he sent him away.

He made the long trip over to the institution as often as he could for the first couple of years but Willis was not himself under the medications and treatments they were experimenting with.

For the last year, the doctors decided to lower his dose and Abe noticed a change in his nephew's behavior. Willis was vengeful and spoke of an escape. He told Abe about Logan and Wes visiting and giving him tools and ideas for a plan. Abe grew more hopeless about his nephew's recovery and the trips became even more emotionally painful for him. He realized his inability to talk to Willis about the tragedy drove Willis to harm himself and be sent away. He feels at fault for being the only family Willis has, but not being able to help his nephew.

When he sees that Willis escaped the institution to come home, he realizes how much he misses his nephew but is very cautious of Willis' state. He needs to disarm the situation and recognizes that he owes his nephew an apology - one that is long overdue.





CREW

WRITER & DIRECTOR.....LILA B.
CINEMATOGRAPHERS.....ANDY PATCH & CHRISTOPHER RYAN LAUGHTER
EDITORS.....KRISTIN ROGERS & LILA B.
COMPOSER.....DIANA SALIER
COLORIST.....SETH TONK
SFX & MAKEUP.....CAITLYN BRISBIN
SOUND DESIGNER.....KEVIN ROSEN-QUAN
VFX SUPERVISOR.....PAUL RENNICK
VFX COMPOSITORS.....LILA B. & RAPHAEL ROGERS
PRODUCTION MANAGER.....LAURA LAHAM
BOOM OP & PRODUCTION MIXERS.....AAMIR EDWARDS & MOLLY PELAVIN
1ST A.C.....NICHOLAS FOONG
B.T.S.....JUAN ALVARENGA
P.A.....ELISE STERN
TITLE GRAPHIC DESIGN.....JENNIFER CHOW

CAST

WILLIS.....JACOB RICHARD
ABE.....HENRY GLOVINSKY
LOGAN.....JEREMY CHU
WES.....XAVIER GONZALES

PRODUCTION

CANYON HOUSE FILMS
ASSORTED KINDS













LILA B.

WRITER/DIRECTOR/CO-EDITOR

Lila's interests in folklore, fables, and tales of horror kickstarted her story-telling days in early childhood. Her studies in design and architecture allowed her to learn composition, photography, and a creative production process.

In 2015, Lila found an opportunity to get more involved with content creation and started investing in her film career.

She's now an avid content creator and works as an editor, cinematographer, and vfx artist for commercials, music videos, and documentaries. Her directorial and writing debut occurred in the short film, *The Tragic Tale of Willis Wilde*.

She is a founding member of Canyon House Films, and works closely with Go Pop Films and Assorted Kinds. Lila is currently based in Los Angeles.

CONTACT

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CANYON HOUSE FILMS

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