

The horrible things people are capable of...

Why

A film by
The Thompson Brothers



Eze as Pi Productions Ltd

BRITISH SENSIBILITIES. AMERICAN STYLE.

WWW.EZEASPI.COM

WHY

Drama Running time: 07:05 minutes (2013)

Written by the Thompson brothers. Directed by Henry and Wayne Thompson.

SYNOPSIS:

A simple question with only complex answers. Why does one kill?

One man's examination of self as he struggles to understand his own horrific actions. Trapped within, he questions what he's doing and why he is unable to stop himself.

PRODUCTION

Budget: 60 GBP, Filmed over two days

ORIGINS

The initial idea for WHY was from Wayne Thompson. Always fascinated and disturbed – as a family man – by the concept that a father can turn on his own family, for whatever reason. Wayne: *“I wanted to produce something visually stunning with a strong story line... The film itself is of course controversial by nature, but sadly, very true to life. As a family man, I can't imagine doing something like this to my wife or children, but as a filmmaker, I want to ask that question and find answers to why.”*

He approached Henry Thompson with the idea of doing a short on the subject. Because it's a subject which is graphic by nature, Henry was adamant they try to provide a hook for the story, both visually and in the way it is told, to keep people from immediately jumping to conclusions.



Henry: *“With Why, the way I saw it was, it only worked if you followed this man's internal dialogue and memory. It's his story, he's telling it, but of course, he may have all kinds of problems, so it may not be the full truth. Just his version of the truth. No one can ever truly know. As no one ever fully knows what is inside someone else's mind. So no matter what, I never wanted to leave this man's point of view.”*

Wayne and Henry found common ground on the story they wanted to tell and decided to co-direct the short film. James Thompson was excited to produce: *“...Instantly fell in love with it, especially after hearing they wanted to do it in one long flowing shot. It was the most different project I'd ever done predominantly because we all knew what we were going to do but there was no script, no words, just ideas. Once all the elements were compiled it was just lights, camera, and action. The actual scripting did not come until after the project was filmed to completion, almost as if we were working backward.”*

FILMING

The idea of presenting the movie as one shot became the core goal. Without writing a script, the team designed how to shoot the core sequence which involves this man committing his crimes. Henry: *“To try and show how distorted this man's mind might be, we filmed the whole sequence in slow motion with a fish eye lens. In slow motion, softened edges, ballooned focus. This isn't how the events happened; this is how he saw them.”*

Because of some planned effects, they needed to shoot the sequence in chunks, finding cut points which could be hidden. Overall the scene is comprised of five main shots. Each having to blend to the next as well as possible. Wayne: *“We didn't spend any money on this and we almost felt like we were biting off more than we could chew, but if it failed, we'd call it a test. If it didn't, we'd have something we'd all be incredibly proud of. Why shoot for less than the best?”*



Wayne's wife felt sorry for Danielle. She had to lay dead for over two hours, for essentially 15 seconds of footage. And stay dead while the crew ate dinner. Being fed pepperonis.



For the Bookended interrogation scene – the opening and ending – they wanted something very stark, to contrast this memory. The scene was set up very simply. A harsh halogen lamp held out on a pole, counterweighted with a punching bag. Simple green screen (as the background was intended to be added later) and some masking tape for tracking marks. Independent filmmaking set design 101 really.

This jury-rigged setup enabled a very sharp contrast in lighting and mood which conflicted with the memory section so much as to make it stand out. The team planned out every detail of how they would move the camera, from a floating viewpoint to Wayne’s point of view and down to the photos which are being shown, and into and through a photograph into the memory section.

POST PRODUCTION

With the movie filmed, they turned to the script. Knowing all three would have a different answer to why, they all wrote individually and then referred to each other’s work. Henry then compiled the three and decided where to move from there. *“Really, if you had to boil it down to its core, Wayne’s answer was that this guy was either haunted or had mental problems, Jim’s was that he had hit a breaking point and he wanted to leave this world and couldn’t leave people behind and my take on it was that the answer shouldn’t matter at all. The crime speaks for itself and no answer could satisfy the high cost of his actions. Melding all of these into one story which allowed these and many more viewpoints, not being definitive, but trying not to be deliberately hiding answers was very tough. We wanted people to decide to ask why. Not force them. Tall order.”*

Once the writing was complete, it was on to the effects and editing. Originally, after the memory sequence, the camera came out of a second photograph, from the dilated pupil of Wayne’s daughter, dead on her floor. The team had shot the scene but after seeing it cut together, it was simply too horrific. The scene was cut and the team scrambled to figure another way to segue the shot. The backgrounds were also scrapped in favor of black, meaning each track point had to be hand painted out. Time consuming!

In total there are 30 effects in the 7 minute short film. Included color grading, roto-scoped transitions, lens flares, layers of smoke, muzzle flashes, green screen keying, reverse photography, etc. (The section where we see the children is filmed in reverse while the shots on either side are in forward motion. This hopefully isn’t noticeable, but subliminally adds to the concept that there is something wrong with them – or his vision of them. More Questions.)

Roland’s score was almost completely piano based. There was no need for iterations. Once we saw the movie with his rough track, the team got chills.



“...maybe we judge too quickly. We always assume the worst. In this situation we can never condone the actions but maybe understanding these actions can ease the pain and horror just a little bit. For some of course it never would... I will admit that this was a very difficult film as I knew there would be harsh as well as positive feedback. I knew I had to make the film right to make the audience question why over and over again... The final product is amazing and when you take into account it was made for less than the cost of a PlayStation, it further convinces me to carry on directing and making movies. And to push and aspire for bigger and better each time.”

- Wayne Thompson

EZE AS PI PRODUCTIONS The Production company

Eze as Pi Productions Ltd was founded by Henry Thompson in 2006 to make the film Walk Away. The movie, self-financed, took two years to film. During this time, he cast and worked with Wayne Thompson and James Thompson. The three all soon became close friends and the Thompson Brothers were born.

A variety of factors delayed the post production for Walk Away and the team languished, getting on with their personal lives. In 2012, the team decided it was time to revive their chosen profession and reformed the company, with a new focus on finding investment to finish the post production of Walk Away (which is fully 'in the can') and start new ventures.

The first of these ventures is three new scripts they've produced and their newest short films, Why and Survivor. The team keeps pushing and aim to get more work shown in 2014 and beyond.

For more up to date information on the company, please visit www.ezeaspi.com.

Or Follow us on Twitter: @EzeasPi_Ltd and Like us on Facebook: www.facebook.com/Ezeaspi productions also find us on LinkedIn.

CREW The team behind Why

WAYNE THOMPSON – Story/Writer/Director/Producer



(IMDB: [nm3146549](https://www.imdb.com/name/nm3146549/)) Wayne has been working as an actor and make up effects artist for over 10 years. In that time he has appeared in TV shows, short and feature films. (Not to mention stunt riding, fight choreography, etc.) The last few years, has been primarily working on his own. Producing and directing are just additional feathers in his filmmakers cap. Further establishing his dedication and passion for film.

WayneThompson@ezeaspi.com, @MrWayneThompson, and find him on Facebook and LinkedIn.

HENRY THOMPSON – Writer/Director/Director of Photography/Executive Producer/Camera/Editor



(IMDB: [nm6067767](https://www.imdb.com/name/nm6067767/)) American ex-patriot and ex-Graphic artist/photographer; Henry has a deep run passion for all media. Movies, TV shows, games, music, he loves it all and wants to dabble in it all. Aside from executive producing everything Eze as Pi has made, writing and directing [WalkAway](#), and actively developing new scripts, he is working on some concepts for video games.

Director@ezeaspi.com, @EzeasPi, and find him on Facebook and LinkedIn.

JAMES THOMPSON – Writer/Producer/Additional Roto-scoping



(IMDB: [nm6067772](https://www.imdb.com/name/nm6067772/)) Jim started his acting career in the theatre back home in Bermuda while he produced his own Web-comic for a few years. Jim moved to the UK looking to further his acting, starting with a lead role in [WalkAway](#). Always a writer, since his comic days, the Thompson brothers collaborate on everything now, Jim's particular brand of action and humor being a perfect fit with the Eze as Pi mentality of writing.

JamesThompson@ezeaspi.com, @MrJimmyThompson, and find him on Facebook and LinkedIn.

ROLAND MACINTOSH – Composer



(IMDB: [nm6067771](https://www.imdb.com/name/nm6067771/)) Roland is a big fan of classic synthesizer based composers like Vangelis and aims to provide that same grandeur to his work, as well as an offbeat sensibility. Discordant and vibrant at times, his music is always a labor of passion for both audio and film. A new addition to the team, Roland has scored two Eze projects so far, and has gotten nothing but praise.

RolandMacintosh@ezeaspi.com, and find him on Facebook and LinkedIn.

MAX BLACK – Sound mix (IMDB: nm3323465) Info@maxblack.eu

WALTON VENDRELL – Visual Effects (IMDB: nm3325210) WaltonVendrell@ezeaspi.com

DANIELLE ELAINE MILLICAN – GRIP (IMDB: nm6067769) DanielleMillican@ezeaspi.com

LINDA BROWN – Post-Production Assistant Linda@ezeaspi.com

CAST The talent

(IMDB: nm3146549) **WAYNE THOMPSON** as Father

(IMDB: nm6067769) **DANIELLE ELAINE MILLICAN** as Mother

(IMDB: nm6096875) **KYLE BRANDON THOMPSON** as Son

(IMDB: nm6096876) **DARIENNE JAYE THOMPSON** as Daughter

(IMDB: nm6067772) **JAMES THOMPSON** as Officer (Body)

(IMDB: nm6067767) **HENRY THOMPSON** as Officer (Voice)

If you would like to contact any of these actors please send an email to info@ezeaspi.com



TECHNICAL SPECIFICATIONS Production facts

Digitally recorded with one Canon Rebel Ti 2. (600D) in both 1080p at 25 FPS. And 720p at 60 FPS.

Final Footage cropped to 2:35.1 widescreen standard. Displayed in 24 FPS (NTSC) and 25 FPS (PAL) using drop frame.

1080p HD. Color. Stereo sound mix.

LEGACY The future

The film has been submitted to several film festivals, internationally, and will be shown in 2014. Beyond this, it will be included in future Eze as Pi Production Features as a supplemental feature, as well as featured online and in compilation collections.

For more information please contact Director@ezeaspi.com