The image shows a server room with a central aisle. On either side of the aisle are rows of server racks. The racks are filled with dense bundles of black cables, some of which are bundled together and others hang loosely. The lighting is dim, with a cool blue hue. In the distance, at the end of the aisle, there are some faint yellow lights, possibly from other racks or equipment. The overall atmosphere is technical and somewhat mysterious.

# THE MACHINES



## DIRECTORS STATEMENT

Morgan and Eve immediately grabbed my heart. Mother and daughter, navigating a dangerous post apocalyptic world to try and find salvation.

This science fiction world, and this particular story structure gives us unique access to the parent/child, life/death, mortality/immortality themes that every parent knows once they have a child. We recognize that our children are us. The next generation is us. The end is the beginning, and everything in-between is life: the greatest risk and the greatest reward.

I love discussing how and why a piece of material resonates for me. I'm going to share a letter I wrote. The recipient has not received the letter yet, and probably won't for many years. It's a letter to my daughter. She was two years old at the time.

*You are 22 months old. Almost two years. Hard to believe.*

*You're forming three and four word sentences now, "dada sit, dada play," "more black-beddys, please." You pronounce blackberries and it sounds like "black-beddys."*

*I try to imagine what you will be like when you get older, like early teens. But I can't imagine it. Right now you are about 30 inches tall. You weigh about 22 pounds. You like to sing and dance. You like "black-beddys," pears, mostly any fruit, and have recently discovered a passionate distaste for yogurt.*

*You seem to be very observant and aware. Almost every one of our friends notices this about you immediately. You like to "listen, listen." You and I like to sit on the front steps and listen. You hear airplanes, "coppers" (helicopters), jets, trucks, "cycles" (motorcycles), cars, birds, the wind...*

*At night when I put you to bed you say "goodnight" to your bird poster and the Porsche poster on the wall. I pick you up so that you can turn off the light switch, and then you lay your head on my shoulder and we sway in the dark listening. I hope you always listen to the world like this, and I hope I get to listen with you. "Listen, listen..."*

*You're starting to ask a lot of questions. Someday you will ask why we live in Los Angeles, and I'll tell you it's because your dad makes movies. And then I'm sure you'll ask "why do you makes movies...?"*

*Why do I make movies...? When I choose a film there are things that are important to me. Mostly character and emotion, interesting choices in the writing, and some experimental element, an x-factor you can't necessarily put your finger on. A different structure, or some aspect of the story that lends itself to some super unique visual take that I can bring to it. But another criteria I've discovered is you.*

*I want to make movies that you can watch and be inspired by. I'm making these movies because of you and for you. When I consider a movie to go make I always have you in mind, or the future you anyway. Each film I've made will have a different meaning for you and me. I hope these movies give you a glimpse into what I want for you and for your world.*

# REFERENCES



**ARRIVAL**  
*Denis Villeneuve, 2016*



## CHILDREN OF MEN

*Alfonso Cuarón, 2006*



## A QUIET PLACE

*John Krasinski, 2018*



**NO COUNTRY FOR OLD MEN**

*Joel Coen & Ethan Coen, 2007*



**LOGAN**

*James Mangold, 2017*



**SICARIO**  
*Denis Villeneuve, 2015*



**EX MACHINA**  
*Alex Garland, 2014*







Everything's going to be alright.

That's what my mother used to tell me.  
The world might be falling apart.

But not for us.



A close-up, high-angle shot of a woman's face, looking slightly to the right. The lighting is dramatic and monochromatic, with a strong blue tint. Her eyes are wide and focused, and her lips are slightly parted. The background is dark and out of focus, suggesting an indoor setting with some architectural elements.

## EVE

Eve is a warrior, a mother, and a deft survivalist with a commanding presence. Hardened by years of survival in a dangerous and desperate world, Eve's love for her daughter Morgan is what she lives for. Morgan is the only thing she cares about. Morgan is Eve's purpose, and Morgan's future is Eve's single ambition. And nothing will stop her.

Eve confronts challenges with sheer determination and guts and intellect. She uses a weapon with casual confidence. She'll do what it takes to protect the one she loves. She fights. She kills. She lives with the consequences. And she's not superhuman. She bleeds and she hurts. She feels anger, fear, remorse, and love. She's vulnerable. She's affected. She's mortal. We see ourselves in her. She is us..









## MORGAN

MORGAN is a strong-willed teenager. A kid on the precipice of innocence lost.

She's learning how to handle herself in this dangerous world. She tells it like it is. She can stand up for herself. She might even be as capable as her mother one day.

She trusts her mom absolutely. They only have each other. She loves her mom. At the same time Morgan knows her mother is hiding a past. She's completely willing to call her mom on bullshit. Morgan wants independence in a world that won't allow it.

Morgan is Eve's worth. Eve's truth is Morgan's truth. Morgan is the one thing worth saving, and Eve's one reason for saving herself.









A close-up, low-angle shot of a person's face, focusing on their eyes. The person has light-colored hair and is looking slightly to the right. Their eyes are a striking, glowing blue color, which is a key visual element of the character. The lighting is soft and focused on the face, with the background being dark and out of focus.

## DANIEL

Daniel is part of Morgan's Salome story. Daniel is Judith's son. He is the same age as Morgan, he's smart and kind and curious, he plays the piano, likes movies and music, and he is Morgan's first ever friend. And her first love. But Daniel is plagued by a tragic past that killed his father and he is determined not to repeat it. He can't accept Judith's belief in Morgan's fantastic story and how it might affect the future of Salome. Daniel is conflicted, on one hand he loves for Morgan, and in the other hand he has deep seeded resistance to ever seeing the machines exist.







Station 1	Station 2	Station 3	Station 4
1000	1000	1000	1000
2000	2000	2000	2000
3000	3000	3000	3000
4000	4000	4000	4000
5000	5000	5000	5000
6000	6000	6000	6000
7000	7000	7000	7000
8000	8000	8000	8000
9000	9000	9000	9000
10000	10000	10000	10000



## JUDITH

Judith is the matriarch of Salome. She is a scientist, a leader, and a mother. Daniel is her son, and their differences about Salome's future threatens their relationship. When Morgan arrives and presents a salvation not just for Salome but maybe for the world, Judith is caught between her scientific optimism, her son's skepticism, and her responsibility to the people of Salome. Judith's entire life comes full circle because of the machines, and when it does she becomes more important than she'll ever realize.









A dark silhouette of a man's head and shoulders, facing right, set against a dark, slightly textured background. The silhouette is the primary visual element on the left side of the page.

## THE STRANGER

The mysterious figure who's always following Morgan and Eve. In this world, a man, and an obviously capable survivor, is a threat. Is he a friend? Is he hunting them? We're suspicious of *The Stranger* when we first encounter him. But we will eventually come to understand *The Stranger*, and he will play a role in Morgan's life that's more important than she can possibly imagine.





A silhouette of a woman running through a dark, narrow hallway towards a bright light at the end. The hallway has wooden walls and a tiled floor. The light at the end creates a strong contrast with the dark interior.

## THE WORLD

This post-apocalyptic world reflects our real life fears for what kind of world our children will inherit, what kind of life they will have. The dangers and hardships. Pain. This story taps into the fears and doubts that every parent has. But also the hope and limitless optimism as we prepare them to take on that world, and to experience life. Wonder. Joy. Love.



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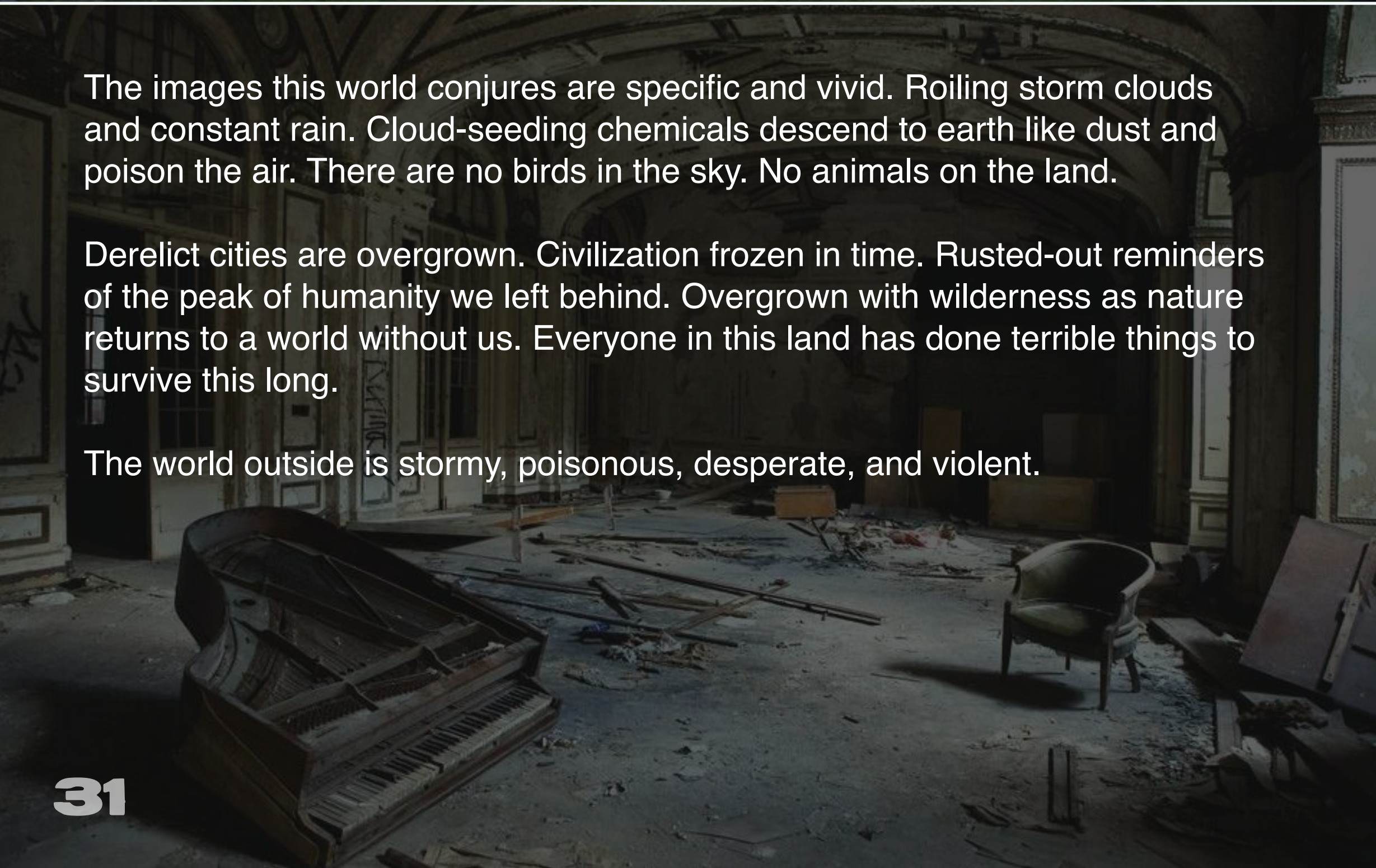
Coca-Cola



The images this world conjures are specific and vivid. Roiling storm clouds and constant rain. Cloud-seeding chemicals descend to earth like dust and poison the air. There are no birds in the sky. No animals on the land.

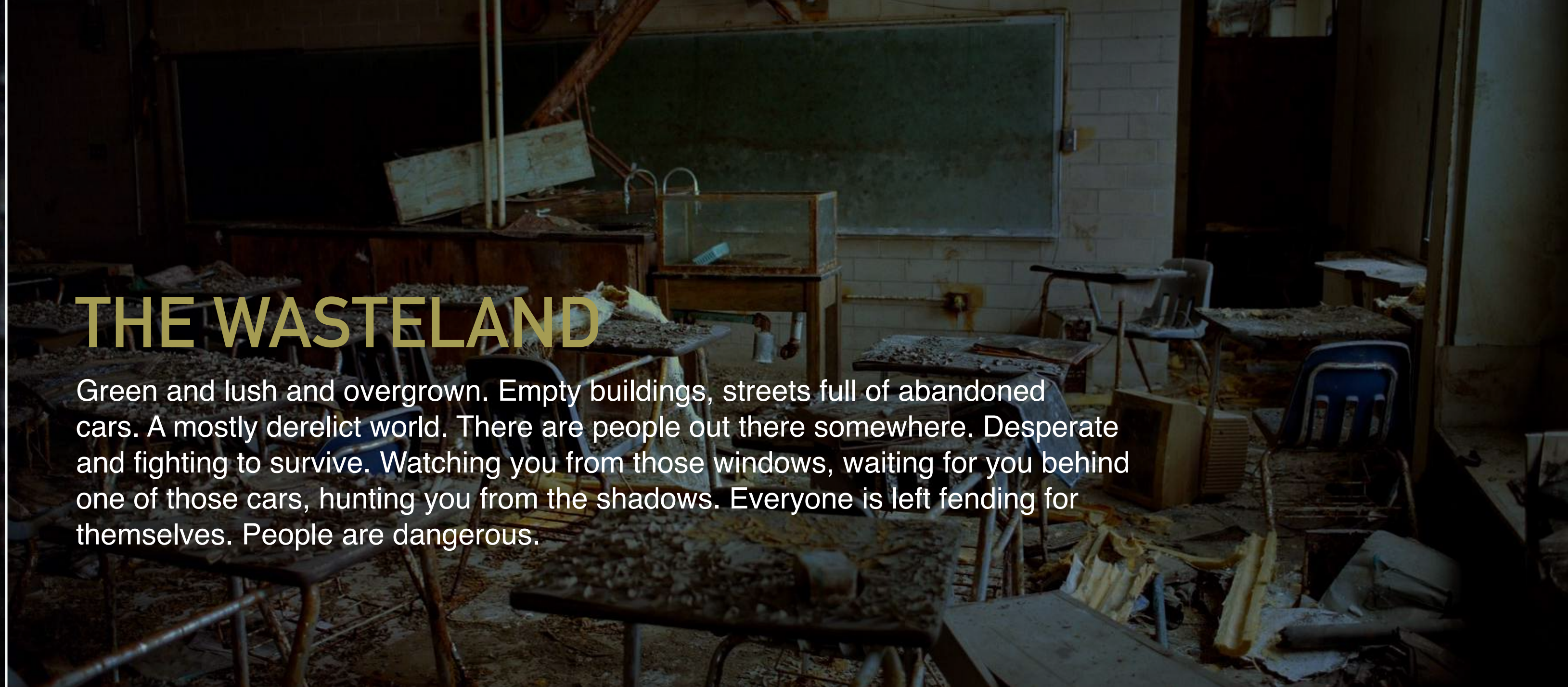
Derelict cities are overgrown. Civilization frozen in time. Rusted-out reminders of the peak of humanity we left behind. Overgrown with wilderness as nature returns to a world without us. Everyone in this land has done terrible things to survive this long.

The world outside is stormy, poisonous, desperate, and violent.









## THE WASTELAND

Green and lush and overgrown. Empty buildings, streets full of abandoned cars. A mostly derelict world. There are people out there somewhere. Desperate and fighting to survive. Watching you from those windows, waiting for you behind one of those cars, hunting you from the shadows. Everyone is left fending for themselves. People are dangerous.





## PARALLEL STORIES

Morgan and Eve's story in the wasteland is told in parallel with Morgan's story in Salome, and this allows us to contrast these two worlds and their landmark locations. Specific locations in the wasteland and Salome will reflect Morgan's personal landmarks and revelations along her journey. These locations will come to have different meanings and connections for the audience as Eve and Morgan's story unfolds. Every mystery needs clues that will resolve into answers, and in *THE MACHINES* many of the locations play a key role in explaining the mystery.



JUDITH  
It was an airport. Years ago.  
We've got 900 people in Terminal One.

JUDITH  
Some people call it Salome.

MORGAN  
I know... I know all about this place.

JUDITH  
What do you know about it?

MORGAN  
You're all going to die.



## SALOME

Salome is an improvised refugee city. Survivors turned an abandoned airport terminal into a place of safe haven, with clean air, food vendors, and a basic government led by Judith. Bustling activity and constant commotion as the Salome refugees go about life on top of one another. Salome should evoke street markets of small south east Asian or Indian towns, kinetic activity and vivid colors, a place where everyone knows each other and there is a tight sense of community.



## POINT OF VIEW

Point of view is where *THE MACHINES* really sets itself apart. Scenes that leave us with questions and mystery when we see them through Morgan's eyes, will surprise us or break our hearts when we then see them through Eve's eyes. The shocking final reveal grants us profound insights into these two characters and their relationship.





## MORGAN'S POINT OF VIEW

For the first telling of the story we will stay subjective with Morgan. The camera's perspective is an extension of Morgan. The camera and POV will revolve around her as we see her side of the story, only seeing what she sees and knowing what she knows. We will feel a sense of distance from Eve, the same way Morgan does. We see Eve's emotional story from Morgan's perspective, and Eve's inner life is as inaccessible to us as it is to Morgan. We can see Eve's inner turmoil, we can see her emotional pain, and her conflict, and her joy, but we don't know why or where it's coming from. Until Morgan realizes Eve's secret...





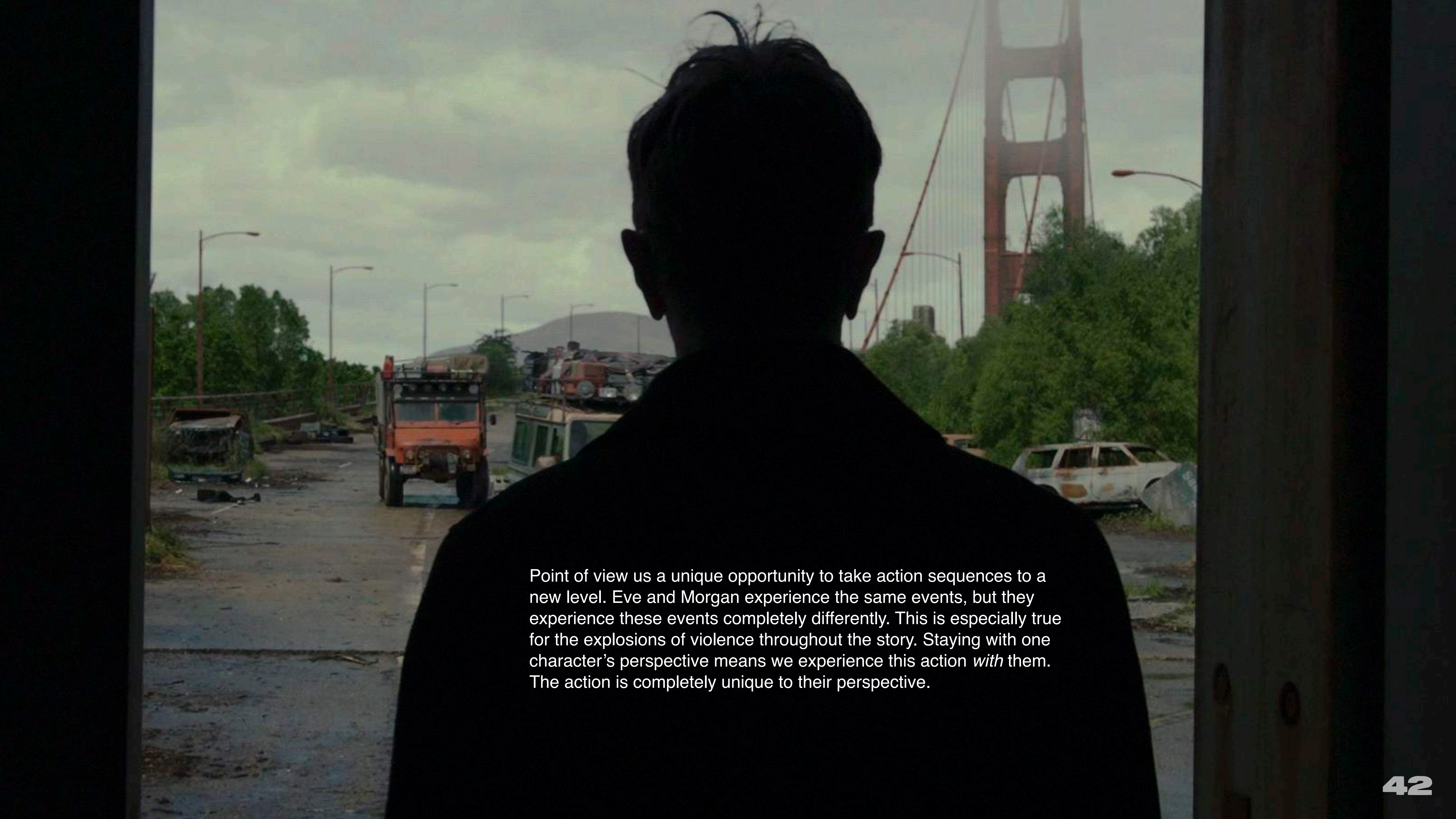
## EVE'S POINT OF VIEW

On the second telling of the story the point of view seamlessly transitions into Eve's perspective and finally gives us access to all those emotional moments we saw from Morgan's POV. Now we get to go inside Eve's inner life, and we finally get to see and feel what she sees and feels. The camera will revolve around Eve as we get to see her side of the story and we come to understand the truth she's been hiding. Re-telling landmark moments of the story from Eve's point of view finally gives us the whole story.



## ACTION

Action in *THE MACHINES* is like a war film, kinetic and exciting, but also real. Violence is jarring and scary. It happens fast. And the consequences are severe. And above all it always affects the characters.

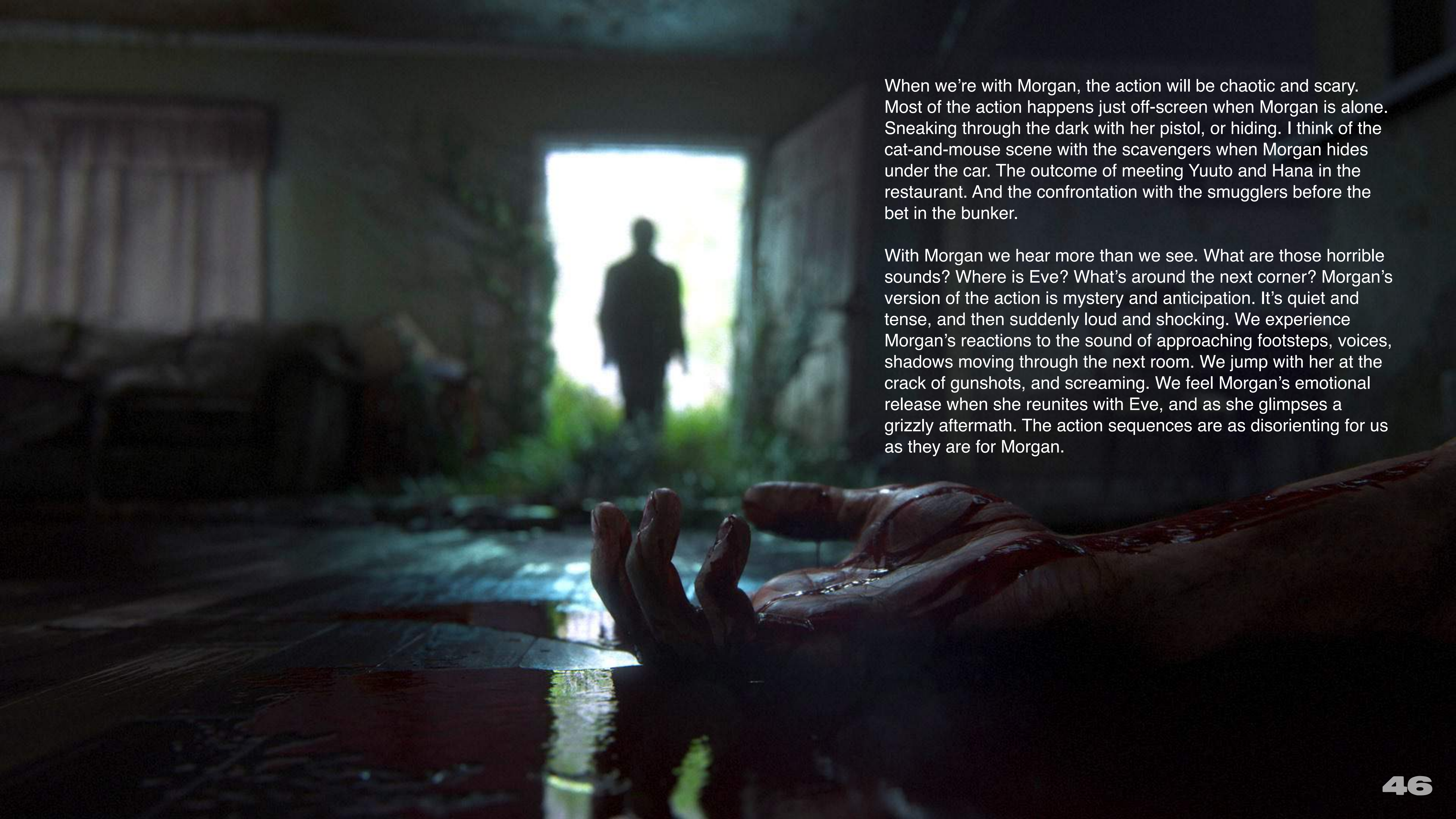
A person's silhouette is shown from behind, looking out over a desolate, post-apocalyptic San Francisco. The Golden Gate Bridge is visible in the background, partially obscured by trees. In the foreground, there are several rusted and damaged vehicles, including a white station wagon and an orange truck. The sky is overcast and grey. The scene is framed by dark vertical bars on the left and right sides, suggesting a view through a window or a screen.

Point of view us a unique opportunity to take action sequences to a new level. Eve and Morgan experience the same events, but they experience these events completely differently. This is especially true for the explosions of violence throughout the story. Staying with one character's perspective means we experience this action *with* them. The action is completely unique to their perspective.







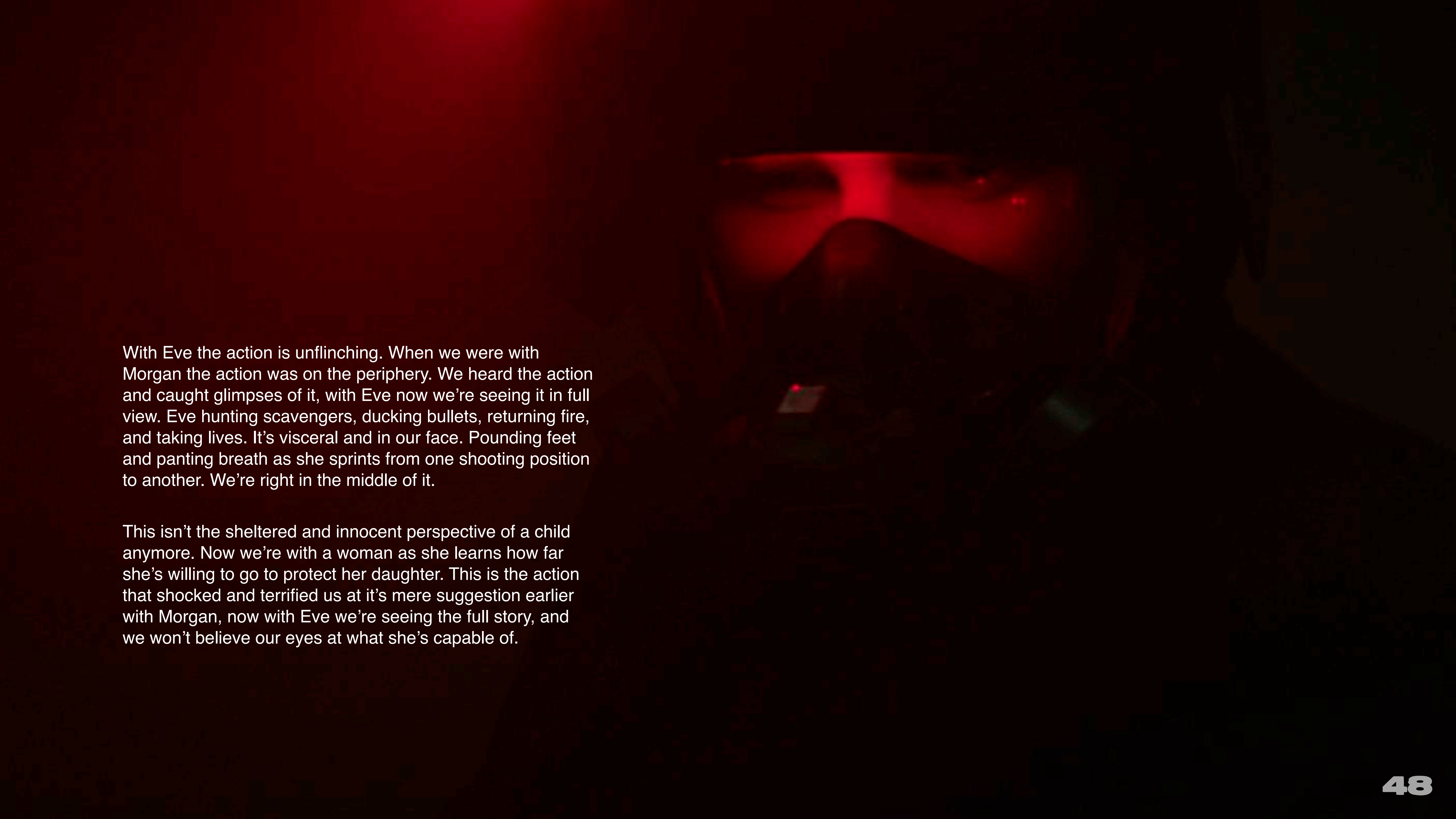


When we're with Morgan, the action will be chaotic and scary. Most of the action happens just off-screen when Morgan is alone. Sneaking through the dark with her pistol, or hiding. I think of the cat-and-mouse scene with the scavengers when Morgan hides under the car. The outcome of meeting Yuuto and Hana in the restaurant. And the confrontation with the smugglers before the bet in the bunker.

With Morgan we hear more than we see. What are those horrible sounds? Where is Eve? What's around the next corner? Morgan's version of the action is mystery and anticipation. It's quiet and tense, and then suddenly loud and shocking. We experience Morgan's reactions to the sound of approaching footsteps, voices, shadows moving through the next room. We jump with her at the crack of gunshots, and screaming. We feel Morgan's emotional release when she reunites with Eve, and as she glimpses a grizzly aftermath. The action sequences are as disorienting for us as they are for Morgan.

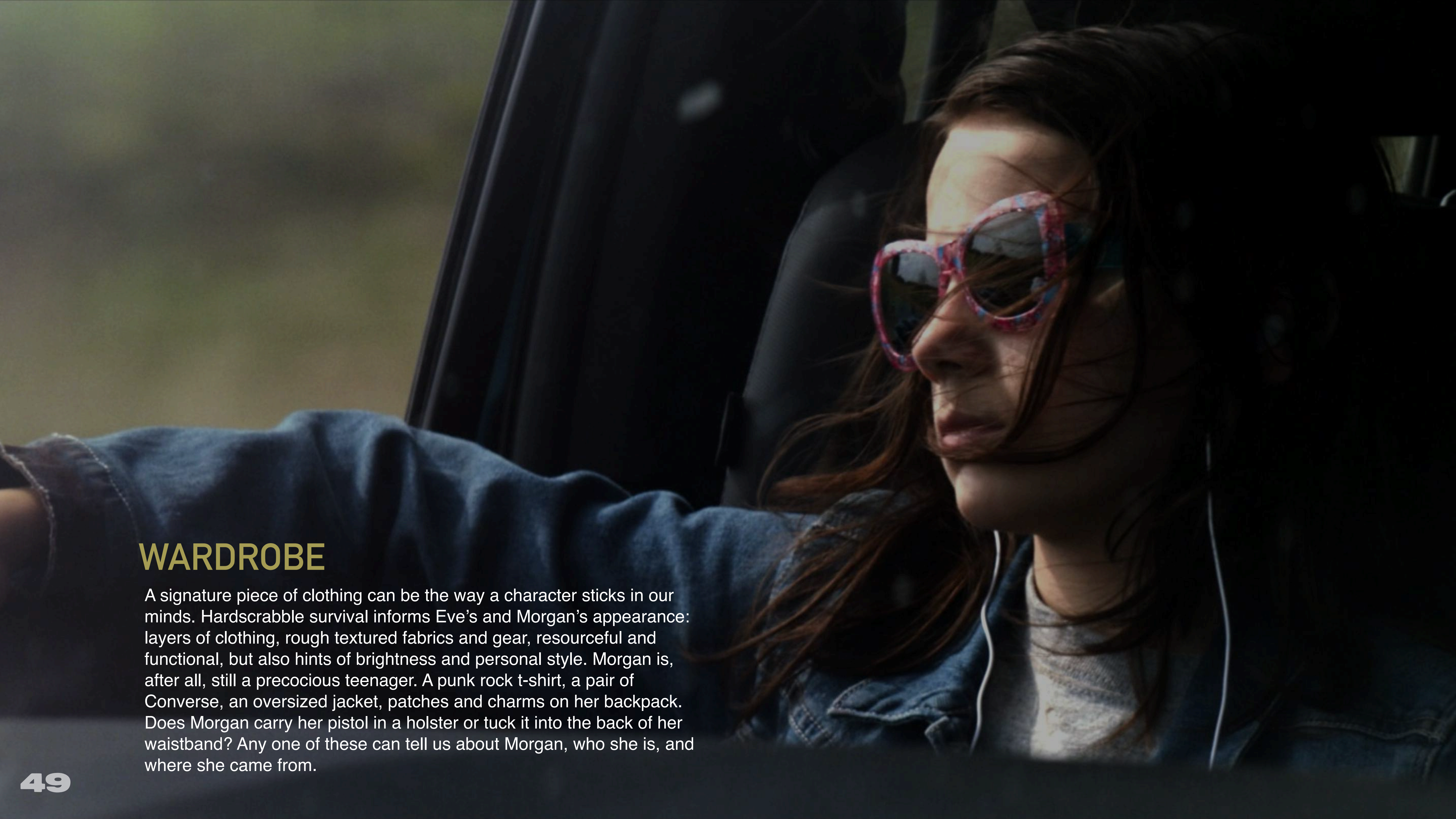






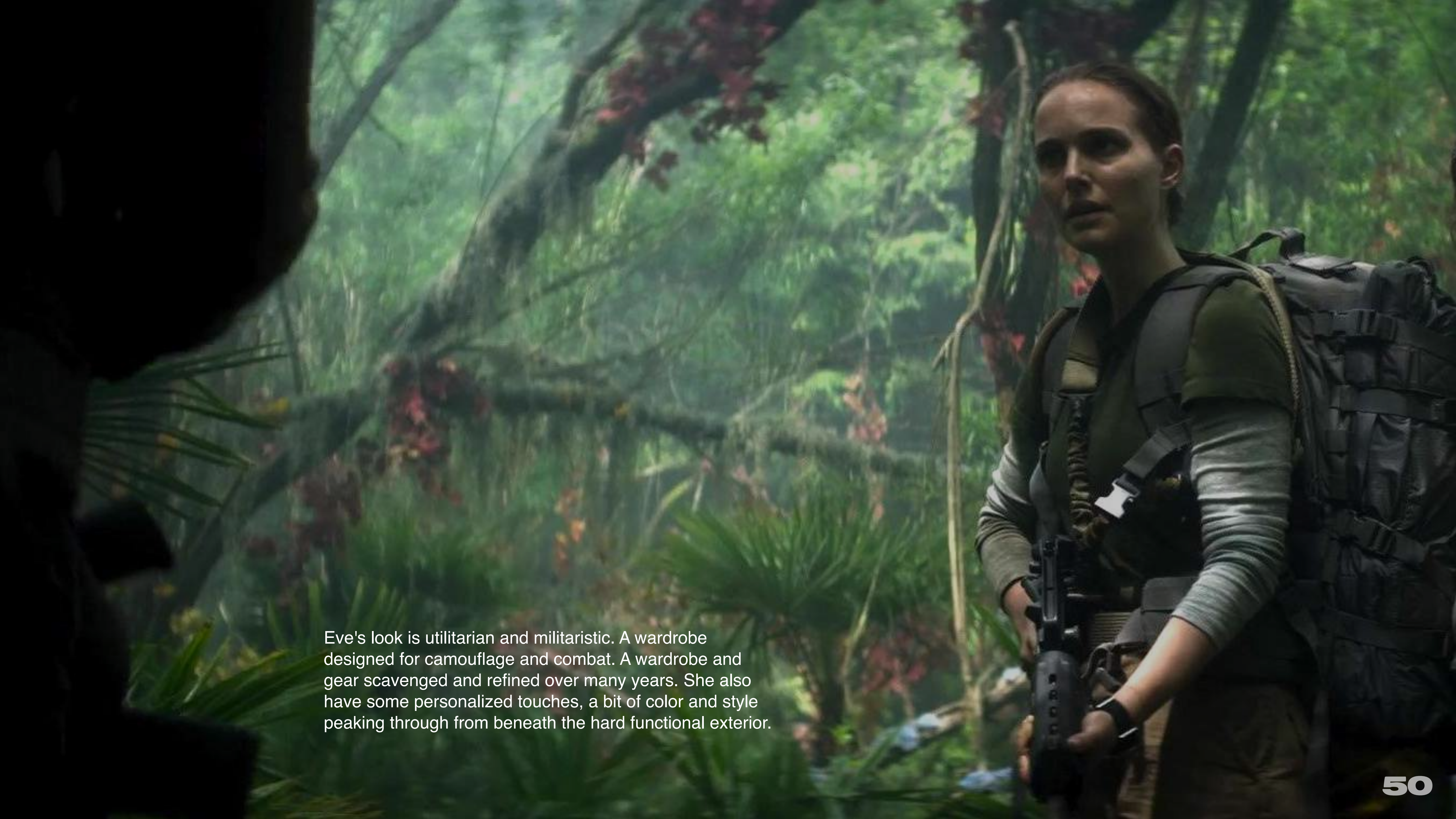
With Eve the action is unflinching. When we were with Morgan the action was on the periphery. We heard the action and caught glimpses of it, with Eve now we're seeing it in full view. Eve hunting scavengers, ducking bullets, returning fire, and taking lives. It's visceral and in our face. Pounding feet and panting breath as she sprints from one shooting position to another. We're right in the middle of it.

This isn't the sheltered and innocent perspective of a child anymore. Now we're with a woman as she learns how far she's willing to go to protect her daughter. This is the action that shocked and terrified us at it's mere suggestion earlier with Morgan, now with Eve we're seeing the full story, and we won't believe our eyes at what she's capable of.



## WARDROBE

A signature piece of clothing can be the way a character sticks in our minds. Hardscrabble survival informs Eve's and Morgan's appearance: layers of clothing, rough textured fabrics and gear, resourceful and functional, but also hints of brightness and personal style. Morgan is, after all, still a precocious teenager. A punk rock t-shirt, a pair of Converse, an oversized jacket, patches and charms on her backpack. Does Morgan carry her pistol in a holster or tuck it into the back of her waistband? Any one of these can tell us about Morgan, who she is, and where she came from.

A woman with dark hair pulled back, wearing a grey long-sleeved shirt, a black tactical vest, and a large black backpack, stands in a lush, green jungle. She is holding a black assault rifle. The background is filled with dense foliage, including palm trees and various green plants. The lighting is natural, suggesting daylight filtering through the canopy.

Eve's look is utilitarian and militaristic. A wardrobe designed for camouflage and combat. A wardrobe and gear scavenged and refined over many years. She also have some personalized touches, a bit of color and style peaking through from beneath the hard functional exterior.



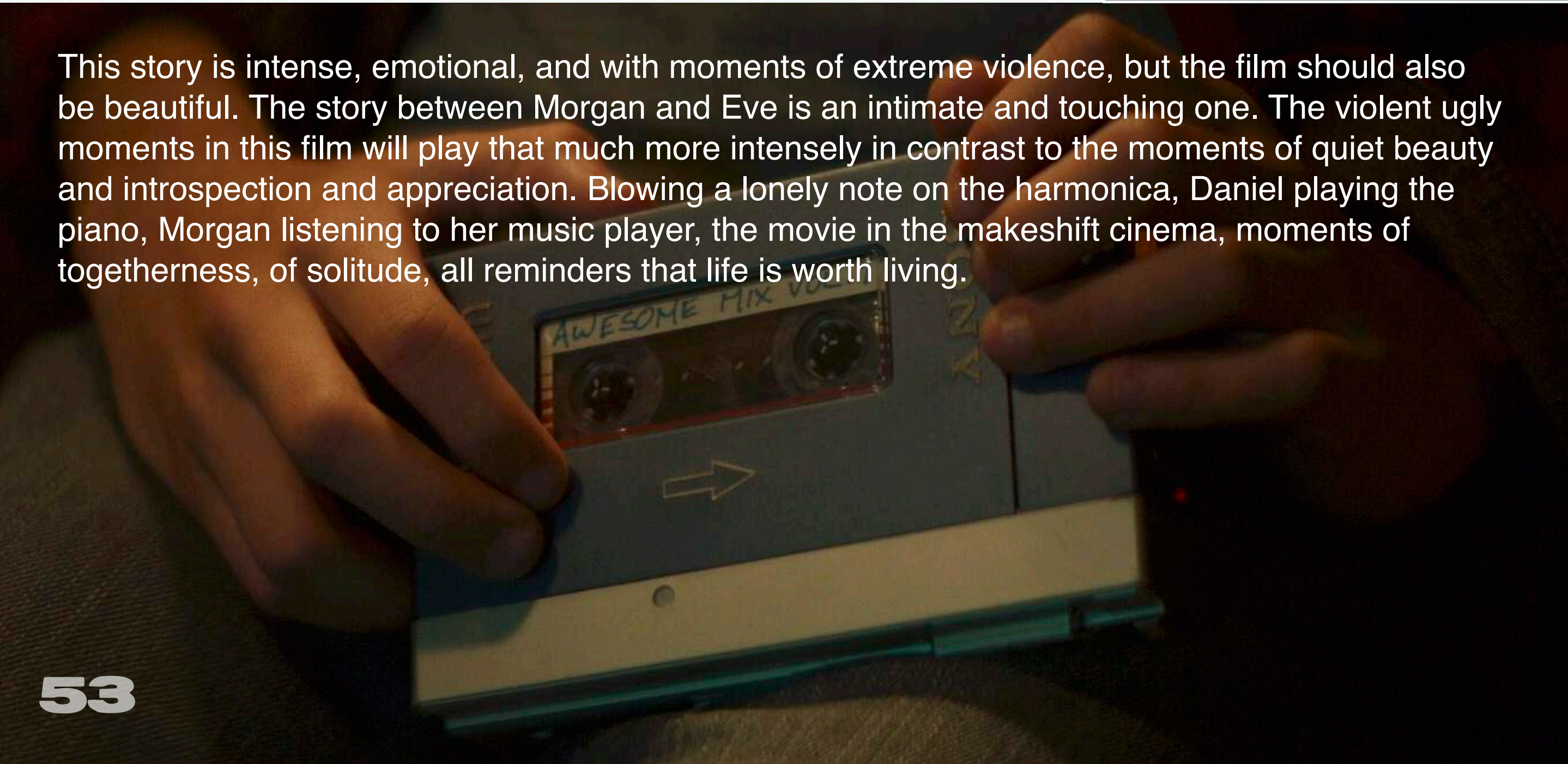
## CINEMATOGRAPHY

I see the camera as an extension of character, a way to give the audience access to the character's inner life, to emphasize their state of mind or their emotion. I want the audience right there with Eve, with Morgan, feeling every harrowing, touching, painful, and joyous moment.





This story is intense, emotional, and with moments of extreme violence, but the film should also be beautiful. The story between Morgan and Eve is an intimate and touching one. The violent ugly moments in this film will play that much more intensely in contrast to the moments of quiet beauty and introspection and appreciation. Blowing a lonely note on the harmonica, Daniel playing the piano, Morgan listening to her music player, the movie in the makeshift cinema, moments of togetherness, of solitude, all reminders that life is worth living.





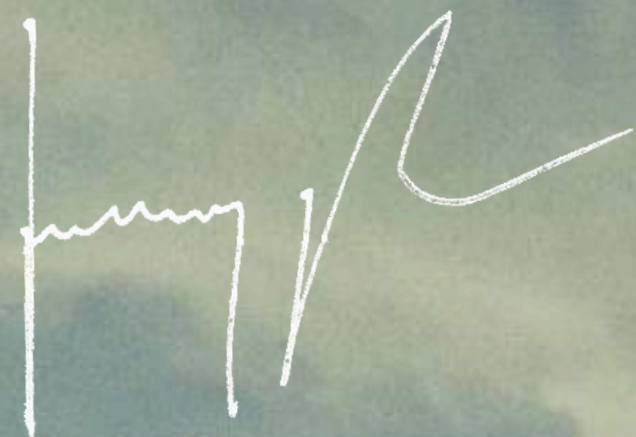




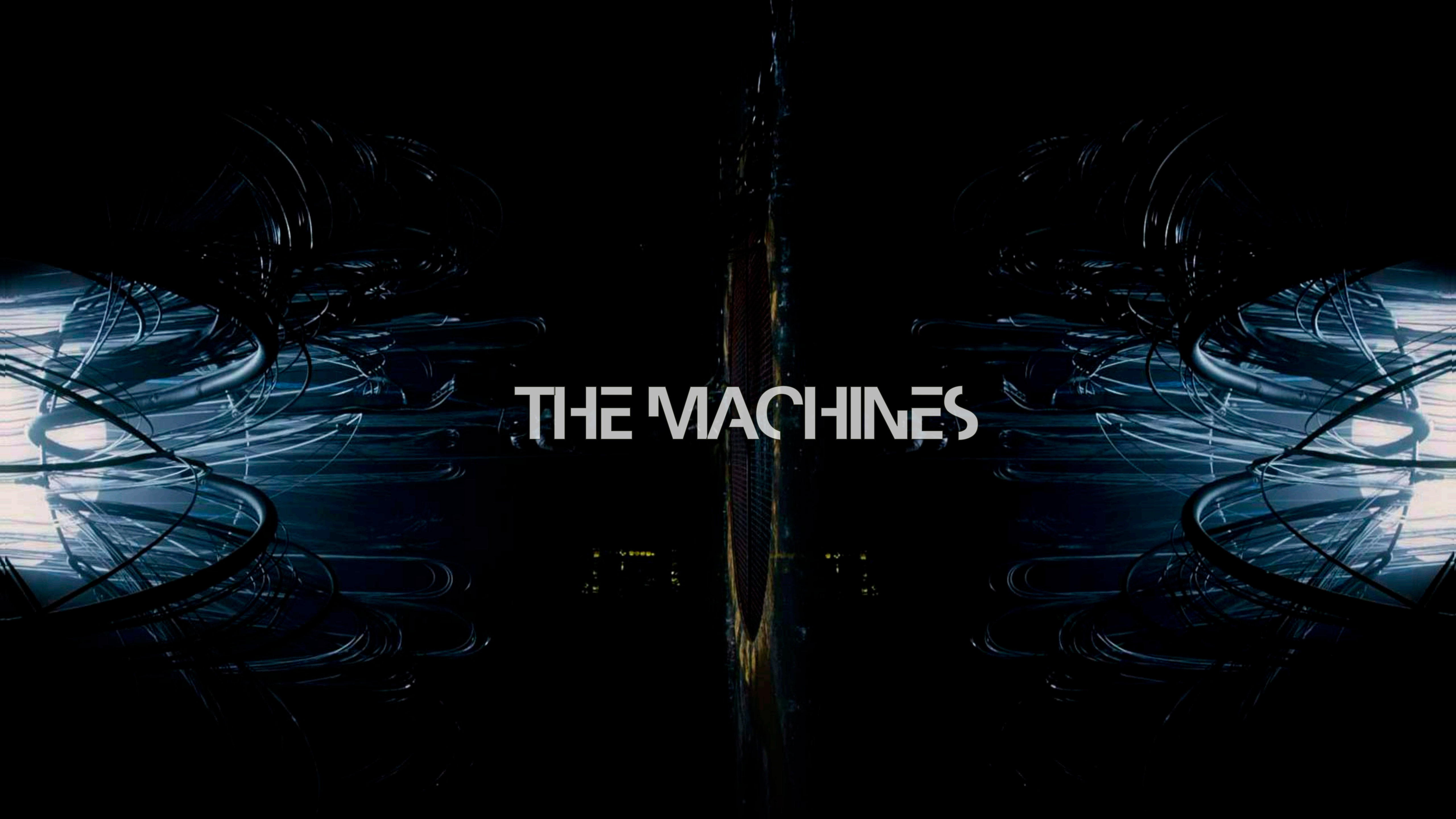
More than ever the world needs stories about overcoming darkness and fear and the unknown. We need stories that elevate us emotionally and challenge us intellectually, stories that remind us how to appreciate mystery, and wonder, and each other

This is story about two women, one learning what it takes as a mother to give your child the best chance at living, the other a child, learning what it means to become an adult, and both coming to understand and love themselves. I find myself hopeful that Eve, Morgan, and Daniel will find their way and that they'll be okay. I root for them. And in the end, their perseverance and sacrifice makes me a little more hopeful about the world.

Thank you for taking a stroll with me through the world of *THE MACHINES*

A white handwritten signature in cursive script, appearing to read 'Jeremy Rush', set against the blue sky background.

Jeremy Rush  
May 2021

The image shows a server room with a central aisle. On either side of the aisle are rows of server racks. The racks are filled with dense bundles of black cables, some of which are bundled together and others hang loosely. The lighting is dim and blue-toned, creating a futuristic and somewhat mysterious atmosphere. In the background, some faint lights are visible, possibly from other parts of the facility or the server racks themselves. The overall scene is symmetrical around the central aisle.

# THE MACHINES