

LOOKBOOK · 2026

REYES

working title, formerly UNTITLED 01

a feature film written by ROBERT TORRES

Two young employees at a biotech company copy proof of secret human trials onto a USB drive and run north up Highway 1, hunted by the company's agents. The paranoia builds until the world itself begins to end.

Hard sunlight / Blue light / Digital floods
from the writer's notebook

Jack works long days at the company and drives home past the beach. Something strange surfaces in its systems. He copies it and shows Lila, a coworker: videos of human clinical trials. The next day the drive is missing. Jack is fired by email. That night Lila's house is broken into, and she shoots the intruder with her father's shotgun.

They drive north through Ventura, Big Sur, and Santa Cruz, posing as a couple on a writing retreat and building a case against the company. Its agents tap phones and profile them as unstable radicals. At Esalen a director speaks of human-machine symbiosis. Lila's father is killed, then the friend sheltering them. Jack begins to suspect everyone, Lila included.

He wakes in a San Francisco lab, breaks out, and drives to Point Reyes. Words appear in the sky. Stone structures. Meteors strike the ocean. One man at a cliff's edge at the end of the world.



TO LIVE AND DIE IN L.A., 1985



"Jack wakes up on a beach, wearing a suit. Harsh sunlight hits his face." First page of the script.

TOP GUN, 1986



MOODBOARD REFERENCE



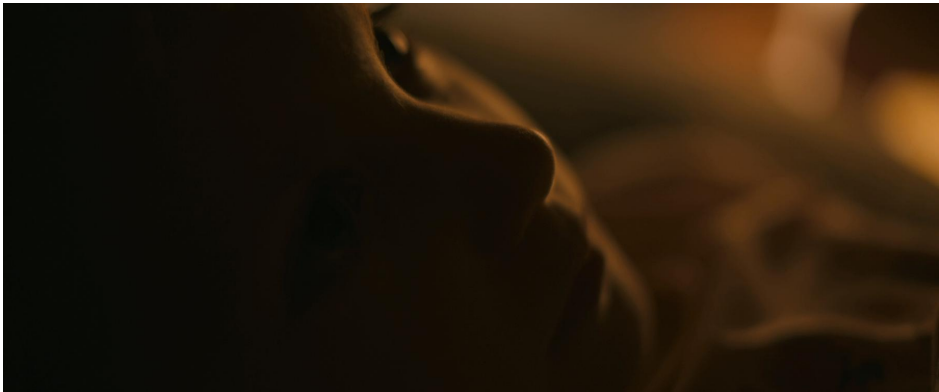
TO LIVE AND DIE IN L.A., 1985



White UNDER THE SKIN, 2013



Sodium AMERICAN HONEY, 2016



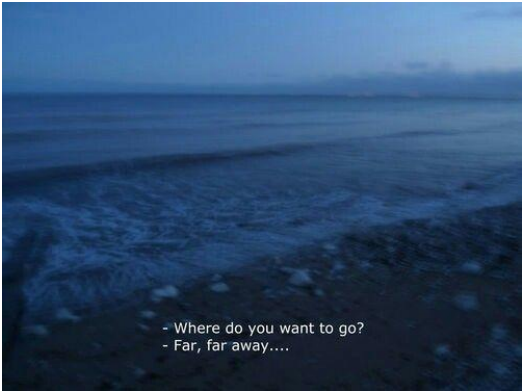
Amber ARRIVAL, 2016



UNDER THE SKIN, 2013



TOP GUN, 1986



- Where do you want to go?
- Far, far away....

“Where do you want to go?”
“Far, far away.” MOODBOARD REFERENCE



MOODBOARD REFERENCE



MOODBOARD REFERENCE



EX MACHINA, 2014



UNDER THE SKIN, 2013



TO LIVE AND DIE IN L.A., 1985



TO LIVE AND DIE IN L.A., 1985

An allegory for post-postmodernism. The end of history. Fukuyama, Y2K.

Heat's cat-and-mouse with the government. Antonioni met with neorealism and documentary style. Baudrillard, Beckett, the theater of the absurd. Post-cyberpunk, transhumanism, and *Blade Runner*'s question: what is consciousness?

Transcendentalists and utopians. Kazimir Malevich.

To Live and Die in L.A.	1985
Heat	1995
Under the Skin	2013
Arrival	2016
Blade Runner	1982
American Honey	2016
Ex Machina	2014

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rob@segla.cc