

Dream Machine

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DIRECTED BY DAN EGAN · STARRING JAVIER RONCEROS AND ROSA DELGADO · A 178 BLANK AND DREAM MACHINE PRODUCTION



LOGLINE

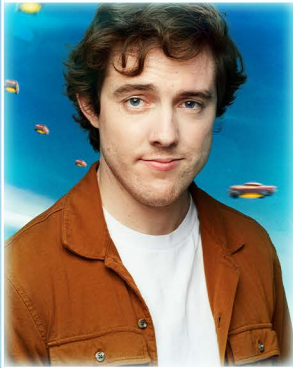
An old, immigrant auto-mechanic watches as the technological marvel of flying cars strips away his livelihood – threatening his marriage and challenging his belief in the American Dream.

SYNOPSIS

Marco is a proud auto-shop mechanic – clinging to a way of life that's being swiftly erased by the commercial dominance of flying cars. His wife, Isabela, still believes in their shared dream... but even she is running out of patience.

After a volatile encounter with a customer pushes Marco over the edge, he spirals into a drunken rage. But when a flying car malfunctions and plummets from the sky – landing near his rundown garage – Marco is faced with an impossible choice:

Will he use his gifts to rebuild what's broken? Or give in to pride, and turn his back on the new world for good?

**DAN EGAN***Writer / Director*

Dan Egan is an Australian-Canadian filmmaker and actor who lives in Los Angeles. After winning leading roles in feature films (*Higher Education*) and network TV series (*Murder Book*) Dan has gone on to write and direct his own projects – including psychological horror short, *I Hear It Too*, and retro-futuristic drama, *Dream Machine*. He is currently in the development phase of his debut feature film.

Director's Statement

Dream Machine is a story about unseen things, and the exceptional beauty that can be discovered in even the most average existence. On behalf of the cast and crew of *Dream Machine*, thank you for taking the time to watch our labor of love.

**LIZ HOLLAND***Producer / 1st Assistant Director*

Liz Holland was born, raised, and educated in Los Angeles, California, and is first and foremost a filmmaker. Having graduated magna cum laude from Loyola Marymount University, with B.A.s in Film Production and English Literature, Liz now freelances as a director, assistant director, producer, and production assistant. As an AD, Liz has worked on over fifty shorts, music videos, pilots, and web-series, as well as six features. Her ultimate goal is to provide inimitable support and guidance to her collaborators as they craft character driven stories that will inspire the next generation of filmmakers.



IAN S. PETERSON

Director of Photography

Ian S. Peterson is a Lighting Designer and a CalArts trained Actor based in Los Angeles and available worldwide. His lighting portfolio features collaborations with top artists and productions, including Lady Gaga, Big Sean, One Republic, Demi Lovato, Snoop Dogg, The Alchemist, WME, Sophia Richie, Diplo, Netflix, L'Oreal Cosmetics, Vogue, Google, BET, MTV, HBO, Adult Swim, Microsoft, Pepsi, Meta, 1Password, and many more.

Ian is on the team at Blackout Lighting Console and is one of the world's foremost experts on the platform. He is thrilled to work closely with Lightscape's Open Source program, which focuses on education and community.



BRANDON PRESLEY

Composer

Brandon (Feb9) Presley is a record producer, audio engineer, and emerging film composer. He has worked with a wide range of artists resulting in collaborations with Grammy award winning production team J.U.S.T.I.C.E. League, rappers Jada Kiss, Nappy Roots and Freddie Gibbs. Brandon's music was also featured in the hit video game *Grand Theft Auto V*. Brandon has recently moved to Los Angeles from Miami to be closer to the heart of the film industry, where he can continue his work as a record producer while also scoring films.



TEXAS LOVEDAY

VFX Supervisor

Visual effects wizard and flying car enjoyer, Texas Loveday, has over a decade of industry trauma under his belt, working on Short Films, Music Videos, Feature Films, and 1000+ Commercials. He's worked across the globe, from Australia through Southeast Asia and the UK. Now, alongside Andy Galloway, he's one half of Magic Pie, a boutique post-production company based in Manchester, UK.

It all comes down to a passion for creativity, problem-solving, and a can-do attitude—no matter how unreasonable the request!



BRITTANI DuBOSE

Producer

Brittani DuBose, cofounder of 7 Strangers Productions and producer of *Dream Machine*, is a passionate enthusiast of film and filmmaking. She began studying film in 2021 at Pasadena City College, continuing her studies at the Los Angeles City College Film Program. Brittani got her first opportunity as a directors assistant on short film *Sins Cyprus 2009*, followed by her recent work as a producer on short films *Why Didn't You Just Say That* and *In and Out*. Brittani was inspired by the passion and vision of *Dream Machine*, and has been thrilled to make the film a reality.



JAVIER RONCEROS

"Marco"

Javier started his acting career in New York City in 1989, where he trained with David Lampson from the Actor's Studio and George Shdanoff of the Moscow Arts Theatre. During his career, Javier became a series regular on a CBS television series and has worked alongside Joe Pesci, Danny De Vito, John Lithgow, Holly Hunter, and Mark Wahlberg.

Javier started directing in 2000 and was a founding member of 52 Films / 52 Weeks: A Year of Filmmaking.



ROSA DELGADO

"Rosa"

Rosa Delgado was born and raised in Los Angeles, CA where she joined El Teatro de la Realidad, a community theater group that performs plays in Spanish. Rosa currently stars as the lead in an audio drama called Elaine's Cooking Podcast for the Soul, created by Alli Slice. Not only is Rosa the voice of Elaine, but she has now for two seasons, helped produce, write and direct episodes.

Behind *Dream Machine*

In *Dream Machine*, the sky has been transformed into a world of unparalleled technological advancement and luxury – advertised daily on color TV. And yet, the happy life promised by these visions is not accessible to the “regular people” who spend most of their time grinding away to afford the bare essentials.

This dynamic is not confined to the realm of fiction. I see it play out day after day with the working-class immigrant population of North Hollywood, my chosen hometown for the last 12 years. The immigrants of NoHo stick together and have a strong sense of community (outdoor quinceaneras and birthday parties are a big part of the local soundtrack out here), but they struggle for money in a major way. Representative of this are the countless burnt-out auto-body repair shops seen all up and down Lankershim Blvd and throughout the neighborhood.

Some of these shop-owners get by okay – but the overwhelming majority of them have had their shops closed down. Why? Because they no longer have the specialized computer-tools that, over the last five years, have become essential to car servicing. It’s a big win for Tesla and Ford dealerships, but a big loss for immigrant workers.

The same year I wrote *Dream Machine*, my next-door neighbor’s autoshop closed down – forcing him to chase pennies on the dollar by servicing cars in his front yard. His story is one many that prove how underappreciated and taken for granted these craftspeople are. But they don’t deserve to go unrecognized.

From what I’ve seen, immigrant mechanics are passionate, hard-working, creative people – filled with an enduring love for cars of all makes and models. They rarely have a place in the spotlight of contemporary film and television – but I think that’s an oversight. *Dream Machine* is my attempt to give auto-shop workers their day in the sun, so we can hopefully learn to appreciate the unseen miracles they work into existence every single day.

Dan EganDirector of *Dream Machine*

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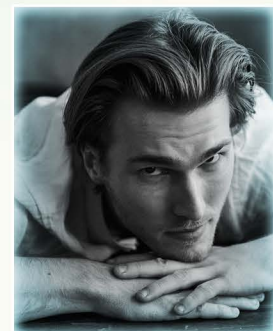
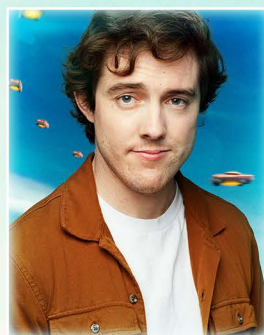
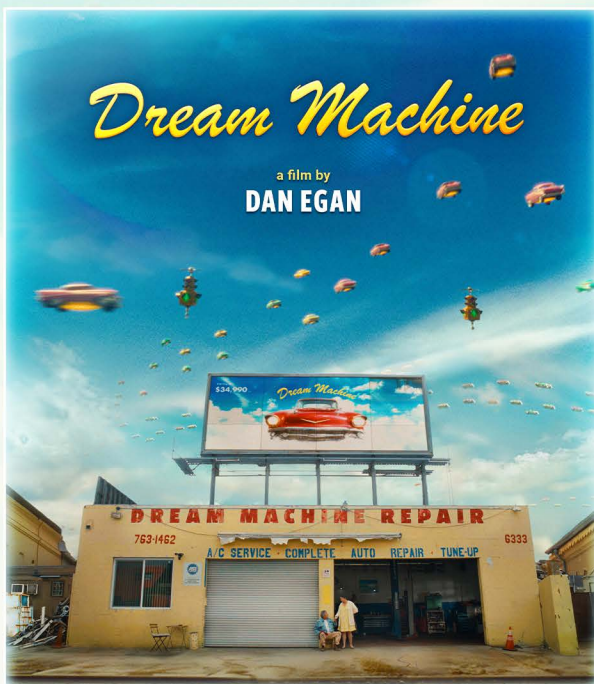
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What inspired you to write and direct 'Dream Machine'?

A lot of my influences as a director and writer are genre films – sci-fi, action, adventure. Stuff like *Aliens* and *Raiders of the Lost Ark*. But most of the time, those films are intentionally grand in scope, and focus on traditionally heroic protagonists. *Dream Machine* was my attempt to tell a grounded, human story within the sci-fi genre framework – casting the spotlight on an older immigrant couple who have been forgotten by the march of progress.

What is the central theme of the film?

Dream Machine is a story about unseen things. It takes a master-craftsman mechanic and puts him up against a shining, technologically-advanced world that has cast him aside. Similarly, the protagonist's wife feels unseen and under appreciated, forming an ever-widening rift in their marriage. The thematic question that faces both main characters is this:

What does it take to see past the illusion of what life "should be" – and come to appreciate the simple beauty of what is?



What was the biggest challenge you faced while making this film?

Though the process of filming was a uniquely gratifying challenge in and of itself, the most difficult part of making *Dream Machine* was producing it! It took the combined might of a team of five producers working week after week for four months to get all our permits, insurance and moving pieces together. But thank goodness we did. Once that phase of pre-production was done, it allowed me to put aside the logistics of movie-making and really get into a creative flow with my actors and crew during shooting.

How did you choose the cast for *Dream Machine*?

The core cast of Marco and Isabela (Javier Ronceros and Rosa Delgado) are dear friends of mine, both of whom provided me with invaluable guidance and support during the development phase of *Dream Machine*. They helped shepherd this story from its ideation, to its scripting – all the way to production. They're not just actors at this point. They're part of the essential DNA of the story.



How did you approach the visual effects in the film?

I became friends with our VFX Supervisor, Texas Loveday (yes that is his real name), back when we were only eight years old in Haberfield, Australia. We'd play video games and chat all day – none-the-wiser that we'd be working together on a film twenty years down the track! It's a great partnership because Texas and I share a similar philosophy when it comes to VFX. Do more with less. With that north star, Texas and his team (Magic Pie UK) worked absolute miracles with our film. They made the impossible come to life in a way that was grounded, organic and exciting – marrying expertly-crafted 3D animation and CGI elements with our raw, physical, in-camera performances and lighting effects.

Can you talk about the locations used for filming *Dream Machine*?

We really lucked out with locations on *Dream Machine*. The auto-shop is as much a character in this film as Marco and Isabela – so we really needed to make it feel lived-in and expressive in its own way. We considered about ten real-life auto-shops and garages (and a few sets), but ended up going with the Busy Brake Shop in North Hollywood. It was perfect – but no good thing lasts forever. Sadly, the Busy Brake auto-shop closed down only a few of months after filming. We are forever grateful to have been able to walk the floor and capture some of its essence in a time-capsule that will live on forever in our film.



What was your favorite part of production?

I was truly blown away by the whole process of locking down a street in North Hollywood at night and shooting from dusk till dawn. It was kind of unbelievable that we were even allowed to do it, really. We got permits (an epic journey by itself!), worked with off-duty police officers to lock down the street, cast massive production lights on an under-construction church, and shot an absolutely gorgeous restored 1957 Chevy Bel Air as our picture car. For a young director, it was a dream come true.

How did you handle the bilingual dialogue in the film?

Dream Machine doesn't have a lot of talking in it. What little dialogue there is often comes from either cameo side-characters, or the commercials and TV shows that the main characters are watching. That's very intentional, because it makes the few words that Marco and Isabela do exchange – all in Spanish – that much more meaningful and poignant.

What are your plans after the festival circuit?

We want to share *Dream Machine* as far and wide as we can. We'll be strongly considering distribution, but are also excited by the prospect of making this story publicly available for all who might resonate with its story of hidden beauty in unseen things. Beyond *Dream Machine*, I have a handful of really cool projects that are all scripted up and ready to go. Next step, my debut feature film! Once you've been bit by the filmmaking bug – there's no turning back!

DAN EGAN

Writer / Director

Dream Machine

I'm Dan Egan, writer and director of *Dream Machine*, and, like many of us, I often find myself slipping into the role of the detached observer. Someone who misses the ordinary beauty of everyday life. So I made a film that places the spotlight on a group of people we normally don't give a second thought: autoshop mechanics.

It was the spring of 2016 and I'd found myself at an ancient autoshop out in the middle of nowhere, hours after busting my tire in a mad dash to Vegas for my 21st birthday. I was late, stressed out of my mind, and forced to sit in the baking sun while I waited for this grizzled, old mechanic to patch up my wheels so I could get back on the road. He didn't speak English, and neither did his partner behind the cash register, so we didn't do a lot of talking. But in that silence, I was able to cool the anxious fireworks that were going off in my head and simply watch as the job got done.

As I observed, I noticed two things. First: the greasy, several-decades-old machinery this man was using was inexplicably beautiful. If you looked close enough, it was like one of the marvelous, impossible contraptions in *Willy Wonka and the Chocolate Factory*. The second thing I noticed: the mechanic was an absolute expert in his field. The grace and ease with which he accomplished what, to my eyes, appeared to be a distressingly complex task, was impressive enough to stick in my brain to this very day.

I've wanted to tell the story of this man and his partner ever since — to give them a chance to steal the spotlight from the sort of stories that would normally cast them as unimportant day-players. I wanted to make this unseen story seen — and *Dream Machine* is my earnest attempt to do so.



SPECIFICATIONS

Shooting Format: Digital
Aspect Ratio: 16:9
Audio Format: 5.1
Length: 18 minutes, 42 seconds
Language: English / Spanish
Subtitles: English (CC)

CINEMATOGRAPHY

Camera: ARRI Alexa Mini LF
Recording Format: ProRes 4444
Lenses: Angénieux EZ Series



CREDITS

Writer / Director: Dan Egan
Director of Photography: Ian Steven Peterson
Producer / 1st Assistant Director: Liz Holland
Line Producer: Brittani DuBose
Production Designer: Erika Fisher
Composer: Brandon Presley
VFX Supervisor: Texas Loveday
Hair & Makeup: Danielle Beyea
Sound Design / Re-Recording Mix: Adam Baker

CAST

Marco: Javier Ronceros
Isabela: Rosa Delgado
Stranger: J.J. Dunlap
Guy: Dan Egan



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