



Students secretly manufacture a mind-enhancing drug, but the government fears its power and hunts them down.



Hold tight, cuz it kicks in hard!

www.addicted-to-change.com

Starring
Arnas Fedaravicius (HBO's *The White Lotus*, Netflix/BBC's *The Last Kingdom*) and
Fady Elsayed (Sky's *Gangs of London*, Netflix's *Kaos*),

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Logline



Students secretly manufacture a mind-enhancing drug, but the government fears its power and hunts them down.

Synopsis



In a near-future Britain plagued by economic instability and corporate overreach, a group of university interns at a struggling biotech firm secretly develop a cognitive enhancement drug.

Led by Alex, a gifted but impulsive scientist, they build a production line using industrial robotics and off-the-books chemistry. The drug shows extraordinary promise, but its effects are volatile and possibly contagious.

As tensions escalate and government forces close in, the interns face consequences far beyond what they imagined, culminating in a final twist that reframes everything.

Addicted to Change is a grounded sci-fi action thriller about ambition, money, paranoia, and the cost of pushing beyond human limits.



Cast and Characters

From writer, director, and editor **Richard Faria** comes a science fiction action thriller set in near-future England.

Addicted to Change stars **Arnas Fedaravicius** (HBO's *The White Lotus*, Netflix/BBC's *The Last Kingdom*) and **Fady Elsayed** (Sky's *Gangs of London*, Netflix's *Kaos*), showcasing their commanding performances in the lead roles.

Alex Summers — played by *Arnas Fedaravicius*

Alex comes from a poor, working-class family with no formal education. By some evolutionary fluke, they gave birth to a bordering-on-Asperger's genius. His worldview is shaped entirely by his belief in chemistry.

To Alex, everything is binary: black or white, plus or minus, productive or non-productive, pro or against. It is a lifestyle that leaves little room for nuance and even less for human connection. He struggles with relationships, especially romantic ones, often leaving his girlfriend Beth to carry the emotional weight.

Alex is close friends with Satish because they operate in perfect symbiosis. What Alex lacks in emotional intelligence and strategic thinking, Satish provides in abundance.

Satish Jarel — played by *Fady Elsayed*

Satish is a second-generation immigrant whose parents worked hard to build a successful business. They have been generous in supporting him, but like many children of successful families, Satish feels a strong need to prove himself. He wants to get one of his own ideas off the ground and make it a success.

That urgency has led to a string of under-the-counter deals, often paid in cash to avoid the taxman. Satish is confident, tactile, and skilled at finding the sweet spot in every negotiation where both sides walk away satisfied.

He drives a Porsche and enjoys driving fast, a passion he shares with Alex. Occasionally, Satish shows little regard for those around him. It is not that he does not care; he is usually busy and forgets other people's needs. That said, he is compassionate, and as long as the favour does not directly affect him, he will usually help.

Clive Leyton — played by **Adrian Paul** (Paramount - **Highlander TV Series**)

Clive Leyton is a military man through and through. His grandfather served in the Second World War, and his father in Afghanistan. Clive carries that legacy with pride.

He is known for his bravery, often fighting in tight corners and getting his men out alive, earning the loyalty of his troops. He follows orders but always thinks on his feet.

In the past, completing his mission has left blood on the streets. Some say he is a loose cannon, prone to overreacting and escalating situations rather than calming them down. He has been sent into high-risk operations before, and while no one questions his valour, some do question his judgement.

Clive is determined to stop Alex, Satish and Gunther from manufacturing their new drug and has orders to shut down the factory and apprehend them — alive or dead. Clive Leyton is the mobilised power of the State.



Cast and Characters

Jon Nielson — played by **Garry Webster** (Thames TV - **Family Affairs, Minder, Eastenders**)

Where Clive represents the State, Jon represents corporate finance. He has slithered his way up the ladder since leaving university with a business degree and has found his true calling as CEO of CCL.

Unlike traditional tech founders, Jon has little understanding of the science behind chemistry or biotech. But he excels at managing staff and investors. He has studied neuro-linguistic programming and knows how to frame a conversation to steer people exactly where he wants them. Above all, Jon avoids direct confrontation and protects his position at all costs.

He treats CCL's interns the way a gardener treats plants — long-term investments to be cultivated, but ruthlessly uprooted if they fail to produce.

Gunther — played by *Bobby Lockwood* (Netflix's **Eurovision**)

Gunther is a remarkable engineer with formal training in robotics and a natural flair for automated systems. He is a hard worker, resourceful, and dependable, though not always by the book.

He flouts rules to get things built, often bending protocols in pursuit of progress. Alex and Satish admire him for that very reason: Gunther gets things done.

He enjoys a drink and possibly more, but when it comes to engineering, he is razor-sharp and relentless.

Beth Hudson — played by **Vanessa Grasse** (Netflix - **Shadow and Bone**)

Beth is a strong, confident woman who knows what she wants and often takes it without much thought for those around her. She can be manipulative, especially with men, but she is also caring and compassionate.

She studied research marketing and excels at it. She is working hard to prove herself at CCL, never missing an opportunity to network or party.

Beth was drawn to Alex for his intellect, but she quickly recognised his lack of relationship experience and emotional leadership. She has no trouble taking control, and in her view, life should be instant. Time should not be wasted.

This pursuit of immediate gratification has led to a string of volatile relationships and emotional breakups. Still, Beth remains convinced that the next one will be long-term.

Directors Statement

Why have I made this film?

It is a question I am sure every director asks themselves before, during, and long after shooting. It is usually accompanied by pulling your own hair out, but fortunately for me, I am a pathological optimist.

As a dyslexic, brown immigrant growing up in a predominantly white part of the UK, I always felt different. The dyslexia made me seem aloof. I remember my primary school teacher, Miss West, telling my parents, “He’s a dreamer,” with a disapproving look on her wrinkled, pious face. “Hopefully he’ll grow out of it.”

I spent my school years underachieving, constantly reminded that my spelling was bad. But as Microsoft took off and spellcheck improved, my life began to change. I realised I had an active imagination, and people started paying me to use it. From that point on, I have never really worried about money.

After a particularly turbulent period in mid-life, I decided to write a film. It has been a long journey that has taught me a lot about myself, including the fact that I am a deeply visual thinker. Film as a medium ticks all my boxes. It allows me to communicate in a way that feels natural.

The idea began with a throwaway article in a student newspaper, The Oxford Tab, about kids taking smart drugs to pass their exams. A bit of online digging and a few careful phone calls later, I realised there was a story here. A big one.

Story Origins

The story draws inspiration from a scientific study conducted in Cambridge, where sleep-deprived surgeons were given Modafinil, a cognitive enhancement drug, instead of coffee. The results suggested that smart drugs could support even the most demanding professions with minimal side effects.

Just months later, another study revealed that approximately 10 percent of university students were taking Modafinil weekly. I remember thinking, “If you extrapolate the numbers, that’s 260,000 students in the UK and 1.8 million in the USA.”

These findings raised urgent ethical questions in my mind about neuroenhancement, ambition, and control. Those questions became the foundation for the film’s central conflict.

* <https://www.cam.ac.uk/research/discussion/the-ethics-of-smart-drugs>

* <https://pmc.ncbi.nlm.nih.gov/articles/PMC10861350/>

* <https://pmc.ncbi.nlm.nih.gov/articles/PMC8629054/#abstract1>

The Script

Once the core neuroenhancer concept was in place, the plot took shape quickly. Over a three-week period, I wrote 250 pages. I spent another week making sense of what I had written and, with help from family and friends, reduced it to 120 pages. For the shoot, I had to halve that again, bringing it down to 64 pages.

The film was originally titled Glia. I prepared marketing materials, one-sheets, and got ready to show the initial edit to distributors at the Cannes Film Festival.

Post-production wrapped just as the pandemic began, cancelling all release plans. Because of where I was working in London, I became one of the UK’s first COVID cases.

The virus left me almost deaf for nine months. It was a difficult time. Fortunately, I recovered about 95 percent of my hearing and returned to my day job. Like everyone else, I sat at home wondering if the human race was doomed. I put the film down, spent most of my time with my children and family, and saved as much money as I could.



Directors Statement

Second Pass

Once the pandemic passed and society began to normalise, I revisited the film. We had missed some key shots during the original shoot, so I filmed those and added new scenes. I re-edited, colour graded, and enhanced the film with additional special effects. I also began using procedural maths-based visualisations and AI to save money on the more complex space and biological shots.

The Visual Language

Visually, *Addicted to Change* shifts between the picturesque and the industrial. It moves from the historic, pristine streets of Cambridge to gritty, functional warehouses at the heart of Britain's engineering industry. I wanted the visual language to reflect the psychological tension, using cold palettes, stark lighting, and rigid framing to evoke control and isolation.

"The visual language changes as the story unfolds," said Richard. "We begin with tripod shots that are clean, composed, and controlled. When the drugs take effect, we introduce computer graphics to signal a break from reality. As the situation escalates, the camera becomes more handheld and chaotic. It is a way of showing how the drug distorts their perception and how the mania begins to take hold."

The special effects take the audience inside the characters' bodies, revealing a molecular world of intricate design. We follow the drug as it flows through the bloodstream and begins to infect its host.

Character Arcs

The drug's influence manifests differently across the group, reshaping their personalities and convictions in profound ways. Alex, once driven by logic and scientific precision, gradually sheds the last remnants of his humanity and compassion. He becomes emotionally detached and morally unmoored. Satish, initially a confident and pragmatic dealmaker, softens into a mild-mannered idealist,

increasingly guided by belief rather than ambition. Gunther, the cheerful and carefree engineer, undergoes the most dramatic shift. His casual irreverence gives way to obsessive zealotry, transforming him into a single-minded fanatic devoted to the cause.

Their journey is not just scientific but existential. Ambition collides with fear, loyalty fractures under pressure, and the cost of brilliance becomes painfully personal. Their very invention becomes their god.

The plot also casts a revealing light on Clive and Jon, exposing the fragile foundations beneath their outward confidence and professionalism. Both men present themselves as composed and capable. Clive is a decorated military leader, while Jon is a polished corporate executive. Yet when crisis strikes, the personas they project begin to unravel.

Faced with escalating pressure, each prioritises self-preservation over sound judgement. Personal ego and insecurity override strategic thinking. Their inner fears and lack of self-confidence surface, challenging the authority they once wielded and reshaping their roles in the unfolding conflict.

Production Notes



About the Production

Set in near-future England, the film follows a group of young interns who, armed with chemistry, engineering, and cash, reshape their reality by developing a new smart drug. What begins as an ingenious get-rich-quick scheme quickly spirals into a confrontation with corporate greed, surveillance, military power, and fear.

The film is rooted in the tension between innovation and control. It explores how far people will go to achieve financial success, and what they are willing to sacrifice to get there.

The World

With a focus on blending grounded science and cinematic style, the film combines gritty realism, industrial backdrops, vivid computer graphics, sweeping landscapes, and rapid-fire editing.

"The film opens with a sweeping drone shot over Cambridge, gliding between the city's iconic cathedral spires," says Richard. "It is a bold visual cue that sets the tone for a story rooted in ambition, disruption, and the collision between tradition and innovation."

Often described as the UK's answer to Silicon Valley, Cambridge provides a fitting backdrop for a narrative about young minds chasing wealth through science and ingenuity.

Addicted to Change unfolds with relentless momentum. The film's kinetic energy is driven by sharp performances, fast-paced dialogue, and a visual style that evolves alongside the drug's influence. Industrial robotics, claustrophobic labs, heavy drinking, and urban nightlife form the backdrop for a story that escalates from underground ambition to systemic confrontation.

Apache helicopters, armed soldiers, an overzealous commander, weaponised robots, and fanatical scientists all collide in a climax where bullets and bearings fly.

Factory Shooting

Cold, harsh factories filled with industrial robots provide a stark contrast to the bright, emotional characters.

"Getting permission to film inside the UK's largest industrial robotic repair factory was incredible," said Richard. "It meant we could shoot without relying on special effects. These robots are 20 to 30-ton monsters that tower over you and could crush you in an instant. They did not feel like machines. They felt alive. It was both awe-inspiring and terrifying to shoot between them."

Jamie Turner, our Director of Photography, brought experience from high-pressure marketing shoots and live motor racing. Shooting in operational factories is dangerous, especially those involving robotics. Jamie's skill in capturing the footage, coordinating gaffers and sound, and navigating around moving robots, forklift trucks, and harsh fluorescent lighting was truly remarkable.

The Score

The musical score features six classical music performances paired with contrasting dance tracks, all composed and digitally performed by Richard Faria and his son, Louis Faria-Softly. This dynamic blend of genres reflects the film's shifting emotional and psychological tones.

The soundtrack includes several previously unreleased pieces, adding a layer of originality and intimacy to the viewing experience. The father-son collaboration brings a personal resonance to the score, bridging tradition and innovation through sound.

Quotes



Director Quotes

“Getting permission to film inside the UK’s largest industrial robotic repair factory was incredible. These robots didn’t feel like machines. They felt alive.”

“The film opens with a sweeping drone shot over Cambridge, gliding between the city’s iconic cathedral spires. It sets the tone for a story rooted in ambition and disruption.”

“We could shoot without relying on special effects. These 30-ton monsters towered over us. It was both awe-inspiring and terrifying.”

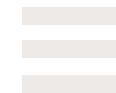
Behind the Scenes

“Shooting in a live robotic factory is dangerous. Forklift trucks, dodging robots, fluorescent lights—it was chaos. But Jamie got the shots in the can.”

“The film combines gritty realism, vivid computer graphics, and rapid-fire editing to reflect the drug’s psychological impact.”

“Addicted to Change escalates from underground ambition to systemic confrontation. It’s bullets, bearings, and biotech.”

Credits



Arnas Fedaravicius	Alex Summers	IMDb
Fady Elsayed	Satish Jarel	IMDb
Adrian Paul	Clive Leighton	IMDb
Gary Webster	Jon Nielson	IMDb
Bobby Lockwood	Gunthur Essen	
Vanessa Grasse	Beth Hudson	
Elinor Crawley	Catherine Devereux	
Steve O'Halloran	Kevin Green	
Clare Humphrey	Jane Cooper	
Lasharne Anderson	Polly Smith	
Mark Brent	Brigadier Matthews	

Writer	Richard Faria	IMDb
Director	Richard Faria	IMDb
Director of Photography	Jamie Turner	
Sound Recordist	Jon Newell	
Makeup	Riikka Lievonen	
Makeup Second Unit	Jules Roman	
Special Robot Technician	Jamie Cooper	
Assistant Camera	Jack Wyer	
Costumer	Tabitha Faria-Softly	
Production Coordinator	Paddy Driscoll	
Assistant Production Manager	Louis Faria-Softly	
Special FX & Editor	Richard Faria	

Technical Specs



Title	Addicted to Change
Runtime	1hr 25mins
Format	4K (HDR can be made available)
Audio	2.1 stereo (5.1 audio mix can be made available)
Language	English
Subtitles	English, Spanish, German, French, Portuguese, Italian, Chinese, Japanese, Korean, Arabic, Russian, Hindi
Genre	Action Thriller Drama
Completion date	Q2 2026



Images, Contact and Links

Press Images

Amazon Prime

www.addicted-to-change.com

<https://www.amazon.co.uk/gp/video/detail/amzn1.dv.gti.a7dc4a5e-4424-4678-bbd4-71c206ca8df7>

Website

www.addicted-to-change.com

Instagram

<https://www.instagram.com/addictedtochangeilm>

Facebook

<https://www.facebook.com/addictedtochangeilm>

YouTube

<https://www.youtube.com/@shootingfilmuk>

IMDb

<https://www.imdb.com/title/tt38991541>

Production Company

Glia Production Limited

Studio

Shooting Film

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This Press Pack

[https://addicted-to-change.com/Addicted to Change PressKit.pdf](https://addicted-to-change.com/Addicted%20to%20Change%20PressKit.pdf)