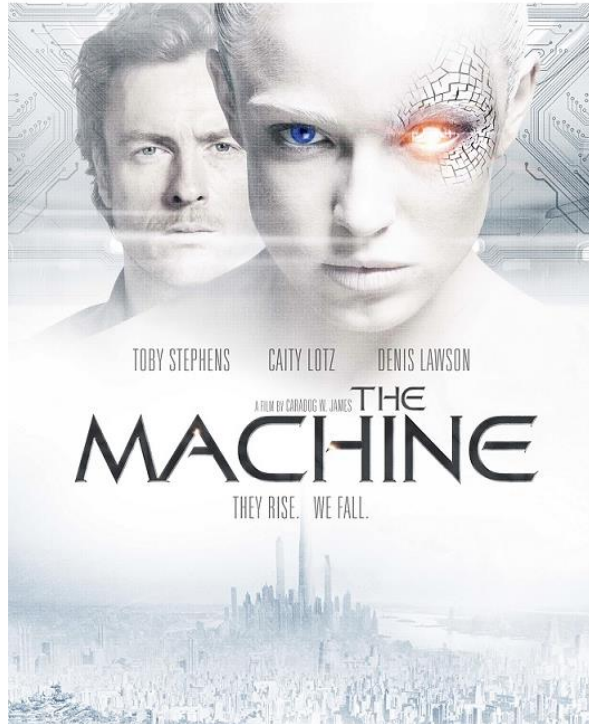


THE MACHINE



"What may not be expected in a country of eternal light?" – Frankenstein, Mary Shelley.

Written & Directed by Caradog James

Produced by John Giwa-Amu

Starring Toby Stephens, Caity Lotz and Denis Lawson

In cinemas March 2014

Winner of Best UK Film – Raindance Film Festival 2013

**BAFTA Cymru Awards: Nominated Special Achievement in Production,
Make Up, Costume, Music – 29th September 2013**

Raindance Film Festival: Closing Night - 6 October 2013

GrimmFest – 6 October 2013 | Sci-Fi London: Closing Night – 13 October 2013

Mayhem Festival – 2 November 2013

*'An impressively slick and intense British Sci-Fi film... Strong and charismatic lead performances... Mesmerizing...
Sleek... Sexy.'* **SCREEN DAILY**

'Perfect, heartbreaking... the closest to Blade Runner that any film has come since 1981' **Sound on Sight**
*'The Machine is a gorgeously shot sci-fi thriller with an intriguing thematic undercurrent about the ever-blurring
boundaries between people and machines.'* **The Week**

Caity Lotz's range from tenderness to terrifying is terrific... **Twitch Film**
'Slickly designed and beautiful' **Fangoria**

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THE CAST

Toby Stephens	Vincent McCarthy
Caity Lotz	Ava/The Machine
Denis Lawson	Thomson
Sam Hazeldine	James
Pooneh Hajimohammadi	Suri
John Paul Macleod	Paul Dawson
Helen Griffin	Paul Dawson's mother
Siwan Morris	Lucy
Nicola Reynolds	Joan
Jade Croot	Mary
Jonathan Christian Byrne	Tim
Alan Low	Assassin
Sule Rimi	Technician (Dr Giwa-Amu)
Joshua Higgott	Assistant (Dr James)
Giles Thomas	Dr Henning
Cornelius Garrett	Doctor GP
Sam Ellis	Surgeon
Richard Shackley	Checkpoint Guard
Daniel Llewelyn -Williams	Squadron Commander
Dafydd Emyr	Armed Military Policeman
Ben McGregor	Implant Soldier, Ben
Clark Fisher	Implant Soldier, Clark
Gareth Jones	Implant Soldier, Ryan

THE FILMMAKERS

Directed By	Caradog James
Produced By	John Giwa-Amu
Screen Play By	Caradog James



SHORT SYNOPSIS

It's the near future and Britain, still gripped by recession, is embroiled in a cold war with China. The Ministry of Defence has been working on a mechanised soldier, a thinking robot that would not only have the ability to fight, but to negotiate and keep peace too. Lead scientist Vincent McCarthy has his own personal agenda; he's desperate to harness this new technology to help give his sick daughter Mary another chance at life. With tests on his early prototypes ending in disaster, Vincent pairs up with another scientist, a beautiful young American called Ava, whose software he hopes will hold the key to unlocking the secrets of a conscious machine.

Meanwhile Thomson, Vincent's scheming boss, is stringing him along; he's only really interested in a killing machine that will follow his every command. With a suspicious Ava wiped out by Thomson's henchmen, it's up to Vincent to finish their work alone and bring The Machine to life.

As The Machine shows increasing signs of consciousness, Vincent's daughter slowly slips away. Threatened by The Machine's intelligence, Thomson plots to modify her program and dehumanise her. Vincent struggles to protect his creation and it looks like Thomson will get his way. But The Machine fights back, rampaging through the base and destroying everything in her path.

LONG SYNOPSIS

The scene is set in the near future inside a top secret MOD base. Work is underway to develop a next gen mechanised soldier. A test room; the subject is Paul Dawson. With almost the entire top right half of his head missing, Paul's war time injuries have left him brain dead and unresponsive. Vincent McCarthy, a handsome man in his late thirties, has embedded an implant into Paul's damaged brain and it's time to test it. Vincent turns on the implant - it works and Paul wakes up as if from a long deep sleep! Watched by an armed guard Vincent begins a test to determine Paul's level of comprehension; but it doesn't go to plan and we glimpse a disappointment from Vincent that suggests he has more than just a professional interest in the project's success. Lucy, a technician, sees this too and they begin a heated conversation. Suddenly Paul goes berserk! He stabs Vincent twice with a pen, overpowers the guard, seizes his gun and reigns down on Lucy, firing mercilessly. As Vincent bleeds profusely, he grapples at the controls of his blood stained touch table, desperately trying to deactivate Paul's implant. Suddenly, armed soldiers flood the room and shoot Paul. Vincent passes out.

Cut to Vincent's bedroom as he wakes from a disturbing dream. Time has passed and his stab wounds are healing. The radio blares, reporting on increased Chinese military action. Vincent lives on the base and it's clear his work is his life.

As he passes through a labyrinth of corridors and tight security checks Vincent journeys deep into the bowels of the base. A butterfly trapped in a light inside a lift catches Vincent's eye and he's lost in thought.

Vincent arrives in a presentation space where a scientist, Dr Henning, is waiting to demonstrate the results of his latest programming. Vincent begins a Turing test but Henning's computer program spectacularly fails the test designed to assess a machine's ability to exhibit intelligent behaviour and his computer goes up in smoke. A frustrated Vincent leaves the room.

Leaving the base via a heavily guarded checkpoint, Vincent sees a woman standing by the side of the road. She looks broken. She looks directly at him but an un-phased Vincent simply drives on – he's seen it all before.



The scene switches to a children's care home, a distraught Vincent attempts to comfort his sick 9-year old daughter. He tenderly feeds her through a tube inserted into her stomach.

Back in the presentation space, the next scientist trying their luck is Ava, a beautiful and passionate American in her twenties. Concluding her presentation, she talks of a "conscious machine that will be able to choose what to do with its life." This is exactly what Vincent has been looking for and his excitement mounts as Ava's unique computer program, modelled on her own brain, exhibits remarkably human-like behaviour during the Turing test. She begs for funding to build a quantum computer to test her theories but this was never about a research grant; Vincent is sold and offers Ava a job on the spot, he already has a quantum computer, it's her program he wants. Vincent confesses she'd be working for the MOD, Ava's not sure.

Area 6 - another part of the vast base. We see bunk beds full of badly injured soldiers, confined by a formidable looking cage. Vincent looks on silently as we encounter James, a good looking young man who has lost both his arms in combat, for the first time.

Having accepted the job, Ava arrives at the base's check point to report for duty. Suddenly a woman jumps in to the back of her car, the same woman Vincent drove past earlier, it's Paul Dawson's mum. She begs Ava for help "They have my son!" she screams. She knows Paul is on this base somewhere. Soldiers arrive and forcefully drag Paul's mum from the car; a shocked Ava tries to intervene only to be arrested and dragged away herself!

Vincent releases Ava from the guard house and tries to reassure her that Paul Dawson's mum is deranged, that her son died two years ago. We know he's lying and Ava is unconvinced. The buzzing of security cameras watching their every move only adds to the air of suspicion.

Meanwhile, monitoring the CCTV that silently watches the base is Suri; a beautiful yet haunted looking young woman with a fierce looking scar on her temple. She heard every word. On another screen she spots Ryan, a soldier with an implant, having a clandestine conversation with another soldier and is immediately suspicious.

As they walk down the endless maze of corridors that lead to Vincent's lab, Ava's eyes widen as she notices the soldiers' implant scars. Vincent explains the scars are from brain implants, designed to restore their quality of life after devastating war time injuries rendered them a shell of their former selves. Sadly, one side effect of the implants is that it leaves the soldiers mute. They continue on; Ava's head is turned once again as she passes a sign for 'Area 6'.

Suddenly the scene shifts and we're plunged into a dark corner of the base. Suri and a clutch of implant soldiers surround Ryan and the soldier he was seen talking to. They execute the soldier and douse Ryan in petrol before Suri sets him on fire with a casual flick of a zippo lighter - he burns to death right there.

Approaching Vincent's lab Ava notices the lingering scent of gasoline; it's just the diesel generators explains Vincent dismissively. As they enter the lab Ava excitedly explores her new work space for the first time. Abruptly interrupting their happy chatter Thomson, a suave, upper class man in his late forties, appears and welcomes Ava to the team. He's clearly in charge. His tone soon changes though as he probes Ava about her background and challenges her political ideologies. With Ava holding her own Thomson ushers the group through to the adjoining test room where the injured soldier, James, is waiting. Work is complete on James' new prosthetic arms and he's about to try them for the first time. They look so real! It's all part of the process of creating a machine like no other – a machine that looks human and can fight a 3-block war: battle, negotiation and peace keeping too. Success! His super strong, ultra realistic arms work immediately; darkness flickers across James' face as he begins to understand the power he now has. But he begs to feel the touch of Ava's skin and gently takes her hand in his. Suddenly, James launches Ava into a Tango and they're dancing through the lab. "Help me" James begs her, under cover of the dance steps, whispering just one more thing before the others catch up with them; "Area 6." Thomson tells Vincent to get on with his work, satisfied he has the right prosthetic limbs to create a body for The Machine, all he needs now is a brain to control it. "Chop, chop" he says "War is coming."

Back in the children's care home we learn that Vincent's daughter, Mary, has Rett Syndrome, a debilitating illness that has left her lost in her own world.

Returning to the lab, it's a new day; Vincent and Ava continue working on their project, mapping her face and brain using high tech scanners, conducting an array of tests and capturing the results to recreate every tiny detail within their computer program. They chat easily; Vincent reveals he has a daughter. Feeling comfortable with Vincent, Ava questions him about Area 6. Vincent explains it's simply where the war veterans receiving brain implants are housed. Ava's not convinced, but Vincent is evasive, changing the subject. Left alone for a brief moment Ava hacks into Vincent's computer and accesses his files. She finds Paul Dawson's file. In the shadows we glimpse Vincent – did he see her?

The next day, determined to find out what's really going on, Ava takes a detour on her way to the lab. Arriving at Area 6 she catches sight of badly wounded men held in cells. She's disturbed by a group of implant soldiers and hastily continues on her way.

Suri sees it all. She stares at the CCTV monitor, watching Ava snoop around Area 6, as recorded footage of her hacking Vincent's files plays on another screen.

Later that day, as they continue with their work, Ava is worried The Machine will look like her. The program is already modelled on her brain; she doesn't want it to have her face too. Vincent promises the facial scans will be used for neural markers only. Gently, Vincent questions Ava about her alternative route that morning and warns her not to get "lost" again. She can't understand how Vincent can ignore "how evil this place is". He explains the work itself is more important than how he feels about the methods but, unaware of his daughter's affliction, Ava simply doesn't buy it. Vincent's tone changes abruptly. Leave it, he insists.

Meanwhile, back in his office, Suri is showing a furious Thomson security footage of Ava sneaking around Area 6 and hacking files.

Later, Vincent apologises to Ava for being short with her; he cares about her and doesn't want her to get hurt. Thomson emerges once more from the shadows and congratulates the pair on their work – the programming is coming along nicely – it's nearly time.

That evening Vincent and Ava leave the base together. As they pull up in a dark lane, they talk. Ava asks again how Vincent can stand it there. He confesses why the work is so important to him – his daughter is sick; a brain implant might be her last chance at life. As they talk, a motorcycle passes, slowing slightly in front of the car. As they drive off, it's clear they've bonded and Ava agrees to help Vincent.

As they drive on we see a figure standing in the road – it's Paul Dawson's mum, standing motionless, with her back to them. Worried, they stop the car; Ava gets out and approaches her.

Suddenly she turns around – but it's not Paul Dawson's mum! The mystery figure lunges at Ava, stabbing her deep in the gut. Without the wig, we see it is a Chinese man. Vincent tries to help her but the assassin smashes him to the ground in cold blood. As the scene fades out, they're both left lying on the ground, at the mercy of the assassin.

Cut back to Thomson's office; he's playing golf against a vast virtual vista. In a smaller screen, we can see that he's watching footage of Ava being attacked! The footage reveals what we did not see – the assassin calmly shoots Ava - finishing the job. Thomson sinks a putt as he watches Ava die. It's not clear which success pleases him most.

Time moves on. In the lab Vincent stares at a digital copy of Ava's face. Thomson blames Ava's death on Chinese spooks out to thwart the progress of the project by killing their scientists. Vincent was saved only by soldiers who arrived on the scene, chasing the assassin away, he lies effortlessly.



Back in the children's home, Mary is worsening by the day. She has inhaled food into her lungs and developed an infection.

Back at the base, afraid he's running out of time, Vincent tells Thomson he wants to take the project to the next stage – he has Ava's brain and facial scans and he wants to use them. The program is ready.

As we're transported to a clean room in the depths of the base the camera pans across a full bodied machine, floating in a deep pool of liquid, like a foetus in the womb. As its head rises from the pool, Vincent installs The Machine's brain – a powerful, organic looking miniature quantum computer. We watch as The Machine comes to life, filling with fluid and glowing brightly, revealing the robotic structure beneath her skin. She looks so much like Ava Vincent can hardly breathe.

Later, a test room, they probe The Machine; searching for remnants of Ava's consciousness. There's a childlike innocence to her reactions and use of language. An inexplicable fear of spiders, is this a hardwired response, a genetic predisposition in females to be scared of spiders? A test of The Machine's response to clowns has fatal consequences leaving her confused and remorseful – not exactly what Thomson was hoping for from his killing machine. The Machine is stunned; Thomson doesn't like what he sees. Vincent is overwhelmed by feelings of compassion and guilt.

Afterwards, in another part of the compound, we see Thomson talking covertly with one of the technicians - Tim.

As Vincent takes a break in the cafeteria, Tim approaches and offers to take Ava's place to help him finish their work. A hostile Vincent rejects him.

Visiting James in Area 6 Vincent is haunted by images of Paul Dawson. As a result of his implant, James has now lost the ability to speak. Vincent tells him Ava has been killed, that she was "trying to get you all out of here". Vincent promises to help and leaves. As implant soldiers all bearing those ugly, crescent shaped scars watch on, Suri approaches James and talks to him in a strange, guttural, digital language.

The tests have left The Machine unresponsive and Vincent cannot bring her round but he has to leave her to visit his sick daughter again. After he's gone, Suri sneaks in and stares at The Machine, touching her. She comes alive again, eyes glowing, grabbing Suri's hand and speaks to her in the same digital language we heard before. Their implants flicker in sync. What The Machine says moves her deeply and tears run down her cheeks.

Returning to the lab Vincent is relieved to find The Machine is talking again – he thought she was broken – no, she says "I was sad". She tries to smile, but instead pulls a goofy but endearing face. Vincent vows to write new code to help her smile. Just as he's making progress, the phone rings, Mary has deteriorated and he has to leave straight away. As he leaves The Machine takes out a wallet she stole from Vincent's pocket and opens it up to see a picture of his daughter.

At the hospital Vincent learns Mary has pneumonia and needs an operation to clear her lungs. He's worried sick.

Meanwhile left alone in the lab The Machine rips open the protective skin suit she's been wearing throughout, and settles in front of a mirror, curious. As she stares at her reflection, she moulds her lips into a broad smile – no need for code, she can teach herself.

In the dark corridors of the base, Suri is seen talking covertly with implant soldiers - they share the strange, digital language – but what are they saying?

Returning to the base, Vincent's startled to see that The Machine has broken free from the lab and is naked! She is dancing all around the hangar; her body lights up and glows as she dances. Noticing Vincent and seeing that he is crying, she stops dancing and embraces him, displaying new levels of emotional sensitivity



and maturity. He starts to believe The Machine really is alive; it thrills and scares him. He confides in her that he is sad because his daughter is dying. She seems to understand – but “what are you really?” he muses “how do I know you’re alive and not just a clever imitation of life. As he leaves that day we see him put the scanners used to map Ava’s face and brain in to his bag.

As The Machine is left alone, Thomson arrives, he tricks her in to unlocking and installing secret files stored in her brain. She can speak different languages! Promising to share secrets, he leads her into a nearby room.

The scene shifts back to the hospital and Mary’s bedside; she’s gravely ill and unconscious. We watch as Vincent silently places the neural scanner over Mary’s head and begins making copies of her brain and face.

Back on the base, in a darkened room, Thomson unmasks a hooded man to reveal the Chinese assassin who murdered Ava! Thomson tells The Machine this man killed her mother and manipulates her feelings of fear and anger to encourage her to kill the assassin before he can harm someone else - maybe Vincent? She fights with the assassin and, using skills she didn’t know she had, instinctively uses a martial art move to break his arm. The injured assassin collapses to the ground, but The Machine refuses to obey the order to kill him, pitying him instead. She doesn’t want to kill him. Gripping what looks like a detonator in his hand, Thomson insists she must learn to understand what he wants, as the scene fades to black.

Back at the lab later that day there’s no sign of The Machine. Vincent finds her curled up, naked and shivering underneath his desk. What has happened? Concerned, Vincent tries to sooth her, showing her treasured photographs of sunrises once enjoyed with his wife and healthy daughter. As she calms down, Vincent gently probes her to find out what has upset her. Through flashbacks we glimpse the traumatic events that followed her battle with the assassin. Thomson unveiling an exact copy of The Machine before pressing a button and blowing it into a million pieces – “and this is what will happen if you disobey me again.” - terrified Machine killing the assassin. As the nightmare sequence ends, she confesses to Vincent that she killed a man; she had to, because she did not want to die.

Sure The Machine really is alive; Vincent tries desperately to convince Thomson of her potential. Without conclusive proof, Thomson refuses to believe it and ominously vows to conduct tests of his own. Determined to find the evidence he needs, Vincent heads back to the lab, searching for proof. He tells The Machine he must prove she’s alive if his daughter is to have any chance at life. “But I am alive” she insists. The phone rings and he must leave again.

In Vincent’s absence, Thomson begins his tests, plunging The Machine into combat training – firing guns and completing tough assault courses – training her to become “an angel of death and destruction.”

Still uncomfortable with The Machine’s flashes of independent thought, Thomson asks Tim to modify her program. Tim admits the programming is too complex for him, only Vincent can change it. Thomson must somehow think of a way to force Vincent to modify The Machine.

Back at the hospital, Vincent completes the scans of Mary’s brain and face and she is taken away for surgery, leaving Vincent to wait and wonder. Some time later, a surgeon enters the room and breaks the news to Vincent; Mary didn’t make it. The surgeon keeps on talking, but it’s white noise, as Vincent tries to process this devastating news.

After her death, angry and numb, Vincent returns to the lab - not knowing where else to go. As he uploads his daughter’s precious brain scans on to his computer, he wonders if it’s enough to recreate her. He quizzes The Machine, looking back through her own recorded images, struggling to find what he’s looking for. “Look closer” she tells him. Zooming in on the images again and again, at first he finds nothing, but Vincent zooms in further until each pixel is revealed to be another video image of his time with The Machine - tiny video mosaics, images of things she’s seen and heard that interconnect to form memories - consciousness! That’s it, she’s alive!



He rushes to Thomson's office to share his discovery, proof of spontaneous, integrated information – consciousness! Hearing this news only convinces Thomson further that action must be taken before they lose control. Vincent refuses, but Thomson blackmails him into agreeing to modify The Machine, threatening to destroy the only copy left of Mary's brain if he doesn't. Vincent knows that Thomson has him.

Left with no other option Vincent returns to the lab and explains to The Machine that she frightens people - he must make her less human, more like a machine, or he'll lose Mary forever. "Save you real daughter" The Machine insists. Vincent is moved to tears by her sensitivity and maturity as he retreats into the darkness.

Wasting no time, Vincent and Tim are in the clean room, preparing to operate on The Machine. Conscious throughout, The Machine's skin is peeled back and Vincent opens up her scalp to reveal her soft, digital brain. Vincent removes a glowing, green disk from The Machine's brain, her consciousness - her soul. Leaving the room, Vincent is immediately detained by Thomson, who reveals he's double crossed him and he's going to delete Mary's program anyway! Soldiers knock an enraged Vincent unconscious and he is dragged away out of sight.

A dark corridor, another glimpse of Suri communicating with the implant soldiers in that guttural, unfamiliar tone.

Later on, in a vast area of the base, a military training exercise is underway. The Machine systematically tackles 'enemy soldiers' one by one, Thomson watches, pleased with what he sees. He probes The Machine, searching for signs of independent thought, but "I am just a machine" she says, returning his stare with a blank look.

Cut to Vincent, restrained and heavily guarded, The Machine is stood at the back of the room - her face expressionless. One of the soldiers passes her a machine gun. Watching the CCTV from the safety of his office, Thomson speaks through the intercom. He commands The Machine to shoot Vincent or he'll blow her up just like he did the copy before. Terrified, she pulls the trigger – but the gun is empty. It was just a test. Satisfied The Machine is no longer a threat; Thomson turns off the CCTV monitor and prepares for another round of virtual golf.

In Tim's lab, we find him scrutinising blueprints of The Machine, something isn't right. He realises that the green disk was not The Machine's consciousness after all, just a battery for her GPS unit!

The phone rings in Thomson's office, it's Tim, and his nervous face appears on the screen. "It was a battery for the GPS system and your detonator won't work without it!" he rushes to explain as Thomson slowly realises what's happened. He pulls the video of Vincent's lab back up onto his screen; The Machine is looking straight into the camera as the screen fills with static. Thomson activates the emergency alarm and orders the soldiers to kill Vincent and The Machine on sight. The base comes alive with the sound of sirens and soldiers preparing for battle.

Back in Vincent's lab the implant soldiers immediately defer to The Machine, talking in their strange digital language, they're planning a coup. Shocked to learn they can talk after all, Vincent is set free. As he tries to leave in search of Mary's scans, The Machine is afraid for Vincent's life and offers to go instead. He trusts her with this crucial task and heads off to destroy the quantum computer.

The Machine rampages through the base, flanked by implant soldiers, killing anything that moves - gun fire rings in the air. Back in his office, Thomson tries in vain to deactivate the soldiers' implants.

Appearing through the steam, Vincent arrives at Area 6, unlocking the cages and freeing the veterans. He releases James and gives him his prosthetic arms, fulfilling his promise of help.

Arriving at the quantum computer, Vincent sets about destroying it but Tim appears out of nowhere, holding a gun! He orders Vincent to stop but is silenced by a punishing blow from James' super strength arms. Vincent



forces the computer into meltdown and leaves just as it explodes in a ferocious ball of white light – taking Tim with it.

Continuing her rampage through the base, The Machine fights on, effortlessly defeating each Special Forces soldier one by one.

Back at Thomson's office, he makes a last ditch attempt to lock the base down, but Suri bursts in and shoots the guards protecting him. Thomson turns and pulls a gun on her, callously shooting her down. The Machine arrives at Thomson's office, it's too late for him, and she has him now. Hiding behind his desk, like the coward he really is, he tries furiously to delete the last remaining copy of Mary's brain. The Machine is on him, he begs her for mercy, but she has no mercy for him and brain damages him beyond repair, leaving him "dead inside", like he tried to make her. Appearing in the doorway, Vincent has delayed his escape in the hope of finding a copy of his daughter's brain. But there's no time to lose as sirens continue to wail across the base, he trusts The Machine to download the precious file and store it in her own brain. "You are the future" he tells her "she'll need you more than she'll need me." They embrace amidst the dust and devastation.

Out at the checkpoint, Paul Dawson's mum holds her usual position. A car slows as it passes, driven by an implant soldier, a bleeding Suri in the back seat. Another car pulls up; it's Vincent and The Machine. He hands Paul Dawson's mum a hard drive, containing all the bases records, unlocking the secrets of what happened to her son and many more.

Leaving the darkness and chaos, we arrive at a coastal cliff, just before dawn – a new scene, light and serene. We see Vincent, staring at his tablet. On the screen is a 3D image of his daughter's face; he's talking to her and she's talking back! When she asks for "mummy", The Machine appears, looking more human than ever before. She's radiant, in a light, white summer dress. She takes the tablet from Vincent and heads towards the cliff edge, gazing at the screen. Vincent follows a few paces behind and we all watch together as the sun rises majestically out of the ocean.



BREATHING LIFE INTO THE MACHINE: JOURNEY TO THE SCREEN

When Producer John Giwa-Amu and Writer/Director Caradog James were first introduced by a friend in 2005, they quickly realised they shared a mutual love of Blade Runner, a similar sense of humour and a mutual passion for filmmaking. The stars aligned and Production Company Red and Black Films was formed later that year. Since then, the pair has developed a uniquely collaborative approach that extends throughout the whole film making process, from inception to post production.

They will often talk ideas through, sometimes over a period of years, twisting and turning the many different pieces of the puzzle until they all fit together and the whole thing falls in to place. Inspired by books on A.I Futurism and essays by French philosopher and scientist Descartes, Caradog had wanted to make a film about new life and a female robot for some time, but although they had circled the idea many times nothing had stuck.

It wasn't until he read Mary Shelley's classic gothic horror novel Frankenstein back in late 2010 that Caradog finally began to realise how he might be able to shape his ideas into a narrative. The emotional parallels in Frankenstein resonated and infused the story he wanted to tell and a first draft was written with astonishing speed over the Christmas period.

With each new draft, the story beats and characters evolved, and The Machine slowly came to life.

Meanwhile, without a studio behind them, John set out to raise the finance to make the dream a reality. Development money from The Film Agency for Wales financed further script development and a crucial VFX test to deliver the proof of concept needed to attract further investors. Further funding support was received from the Welsh Assembly government, but the bulk of the budget was raised from private investors. Lead investor Ali Pour came on board early on, but to close the gap in financing John and Caradog put themselves before several Dragons' Den style groups, pitching their ideas as a double act to rooms full of wealthy investors over a period of six months.

With a tight and emotionally layered final draft of the script ready and full finance in place, it was time to make the film Caradog and John had long been imagining and working so hard to achieve.

DIRECTOR'S VISION

When he watched E.T. the Extra-Terrestrial in the cinema as a young boy, aside from being “completely freaked out”, Caradog found an art form that “captured and engaged” his imagination like nothing before. His love affair with science fiction began that day and continued over the years with the likes of The Terminator and Dune.

As he grew older and watched classic movies A Clockwork Orange and Alien, what was special about all these movies became clearer to Caradog; “I love the lighting, design and clear vision of the future they all share” he enthuses. “I love how odd and frightening they were when I first saw them (especially E.T.). I love how honest all the films are about people’s emotions and motivations. I also love the combination of beautiful light and raw emotions – It’s something that I’ll strive for in all my films.” Lighting choices were pivotal in delivering the beautiful cinematography throughout The Machine, as Caradog aimed to echo that “dreamlike, heightened quality” that lighting lends to those films he loves.

This vision for an elevated genre film could be seen even in the first drafts of The Machine where producer John was moved by “the fusion of genre and emotion.” Although filled with typical sci-fi film features, such as futuristic technology and humanoid robots, the internal struggle of the protagonist - together with undertones of conspiracy and betrayal - means The Machine packs a real emotional punch. The film aims to deal with people and emotions in an honest way; with the performances, lighting, editing and score all designed to “support those truths and express them to the audience in the most effective and moving way.”

Exploring the key themes of love, hope and humanity interspersed with jaw dropping action sequences and high end CG, The Machine is indeed an elevated genre film that will, as producer John sums it up: “set the bar higher for future Indy sci-fi; delivering something that most people said was impossible.”

CASTING

Able led by experienced casting director Manuel Puro (Moon, Heartless) the search began in early spring 2012 for a group of actors with the talent and range to find their way through the complex emotions of The Machine's script.

First of the principal actors to get attached to the project was the lead, Toby Stephens, who John describes as "an aristocrat of British acting circles". As soon as they met Toby, John and Caradog were both sure they had found their Vincent; "when you meet him you see why he's landed the roles he's had and is so highly regarded" explains John. Toby himself was immediately "impressed by the script" and the scope of the film's ambition. Throughout the shoot, Toby "nails it every single take" according to Caradog, who thinks that, notwithstanding his previous achievements, "John and I couldn't have wished for a better collaborator and star of our movie."

Next to be confirmed was Caity Lotz who plays the dual roles of Ava and The Machine. A fan of sci-fi, she was immediately drawn to the project "When I read the script I was really excited" she explains "There was no debate after I read it, it was like 'I'm going'." After Caity sent over her tape, for Caradog the relief was immediate; months of searching were finally over, they had found "a talent that could master the complex and layered roles of Ava and The Machine." In preparation for the shoot Caity holed up in Costa Rica with a personal trainer aiming for a body that would look, in her words, "the bomb". This professionalism and dedication was apparent throughout production, where Caity consistently earned praise for her work ethic and unwavering passion to realise the scripts potential.

Finally, the role of Thomson was filled by Denis Lawson. "When I found out he was available, I jumped at the chance of offering him the part" says Caradog. As Denis later recounted to John on set, he was away on holiday in the South of France, having a lovely time, when the script for The Machine was sent to him. "I prayed it would be rubbish" he said "so I could stay out there." But fortunately, Denis loved it and alas, his holiday was to be short lived. As a former Star Wars actor, Denis added a touch of sci-fi royalty to the project but, more than that, Caradog was particularly pleased with the casting of Denis as he delivered the right balance of class, humour and menace that makes Thomson "an original type of villain."

Additional casting of other well-known and experienced actors such as Sam Hazeldine, Siwan Morris and Nicola Reynolds in supporting roles enriched the film with the depth of performance required to ensure every scene delivers.

The relationship between Toby and Caity, arguably the most critical in the whole project due to the complex and changing natures of their characters' relationships, was a resounding success. Caradog explains that the script even changed for the better during the shoot because Toby and Caity had so many ideas that made their scenes better. Caity comments "we had so much fun together and it makes a real difference when you're working with someone you can really connect with."

The professionalism and camaraderie of the whole cast and crew was crucial to the success of a tightly scheduled shoot and the results of everyone's hard work are plain to see in the finished product.

SMOKE & MIRRORS

Fans of the genre from an early age, both Caradog and John have always wanted to make an effects led sci-fi film but thought the ability to deliver high quality VFX, stunts and other special effects on a more modest budget was just a step out of reach. It also hadn't escaped producer John's attention that the highest grossing movies of each of the last 17 years have been VFX led, which reinforced this ambition further.

Determined to make the seemingly impossible, possible, they slowly researched and assembled a high end team who can deliver effects up to and well beyond the required standards. Movies such as Gareth Edwards' *Monsters* proved what they were thinking before they had the finance in place to make *The Machine* and encouraged them to push on.

With the money finally in the bank, the team assembled...

Top quality VFX is delivered by Felix Balbas (*Avatar*, *Harry Potter* series) and his international team at Minimo VFX, working alongside Jon Rennie, of Cardiff based Bait Studios. The VFX test shoot last year was a useful learning curve for all involved, and Caradog and John realised the power of computer generated imagery - far more effective than creating photo real images and 3D objects that the human eye is used to seeing every day. This VFX team came together and rose to the challenge, united by a shared ambition to deliver something that most people said was impossible.

Supplying more thrills and spills, Hollywood action coordinator Peter Pedrero (*Wild Bill*, *Harry Potter* and the *Deathly Hallows*, *The Bourne Ultimatum*) directs stunt sequences that will take your breath away - and he even set himself on fire for the cause.

Noted special effects make up and prosthetics designer Paul Hyett (*The Woman in Black*, *The Descent*) came on board to create the horrific injuries sustained by the war veterans held in Area 6 and the haunting scars that adorn the temples of each implant soldier.

Caradog and John set out to prove that budget doesn't have to limit the scope and ambition of a film and *The Machine* is proof that if you find the right collaborators, and work as hard as you possibly can, the most amazing results can be achieved.

THE LAST WORD

As Toby Stephens commented when he first received the script, *The Machine* explores "a whole other territory of morality and development that we *will* get to." The spectacular events that unfold in the film, and the futuristic technology that make those things possible are far enough out of reach to remain a fiction, but close enough to provoke some powerful questions.

"None but those who have experienced them can conceive of the enticements of science. In other studies you go as far as others have gone before you, and there is nothing more to know; but in a scientific pursuit there is continual food for discovery and wonder." *Frankenstein*, Mary Shelley.

CAST BIOGRAPHIES

TOBY STEPHENS

Toby Stephens was born on 21st April 1969 in London, the son of renowned actors Dame Maggie Smith and the late Sir Robert Stephens.

He trained at the London Academy of Music and Dramatic Art (LAMDA) and after graduating in 1991, began his professional career as a stage hand at the Chichester Theatre Festival. Toby quickly began to win acting roles, making his small screen debut as Oliver, alongside Jennifer Ehle in a TV adaptation of Mary Wesley's best-selling novel *The Camomile Lawn* in 1992. This sexy war time saga depicting the lives, loves and liaisons of one extended family, put Toby firmly on the map.

In the same year, Toby secured his first feature film role as Othello in Sally Potter's big screen adaptation of the Virginia Woolf novel *Orlando*, starring Tilda Swinton.

But it was on the stage that Toby first made a real name for himself. With his parents' theatrical pedigree, it came as no surprise when he joined the Royal Shakespeare Company, appearing in numerous productions before later landing the title role in the 1994 RSC production of *Coriolanus*. Toby's depiction of the legendary Roman leader, at what was considered to be the tender age of 25, established him as a distinguished actor in his own right and was met with widespread critical acclaim. His performance won him a Sir John Gielgud Best Actor Award and an Ian Charleson Award. Nine years later, in 2004, Toby returned to the RSC to play the title role in Michael Boyd's *Hamlet*, first at Stratford, then at the Albery Theatre in London.

Tackling a broad range of roles, Toby boldly shook off the shadow of Marlon Brando, to appear as Stanley Kowalski in Sir Peter Hall's 1996 west-end production of *A Streetcar Named Desire*, opposite Jessica Lange, a turn which won him further praise from critics. In 1999, Toby made his Broadway debut in *Ring Round the Moon*, where his performance playing identical twins won him a Theatre World Award.

He has proven to be a prolific and versatile theatre actor, appearing in over twenty theatre productions from 1991 to today, spanning playwrights as diverse as Shakespeare, Ibsen, Pinter, Simon Gray and Tom Stoppard.

Not only an accomplished theatre actor Toby has built up an impressive filmography since his first role in *Orlando*. In 1996, he played Orsino in Trevor Nunn's film version of *Twelfth Night*, before gaining the lead role of widower Charles Castle in 1997 romantic fantasy *Photographing Fairies*, playing opposite Sir Ben Kingsley and Emily Woof.

In 2002, Toby played one of the roles for which he is perhaps most widely known, that of sneering Bond villain Gustav Graves in the twentieth Bond film, *Die another Day*, appearing alongside Pierce Brosnan, Halle Berry and Rosamund Pike. Toby made a charismatic bad guy, whilst demonstrating a flair for physical combat in the action-packed fencing sequence with Brosnan, which took a week and half to film.

Other film credits include: *Onegin* (1999) alongside Ralph Fiennes, Clint Eastwood's *Space Cowboys* (2000), *Possession* in 2002 (starring Gwyneth Paltrow and Aaron Eckhart) and British comedy horror *Severance*, written by James Moran.

Since the success of *The Camomile Lawn* back in 1991, Toby has been a regular of the small screen, appearing in a vast and varied catalogue of productions. In 1996 he played hero Gilbert Markham in the Peabody Award and BAFTA winning BBC television adaptation of Anne Bronte's *The Tenant of Wildfell Hall*, co-starring Tara Fitzgerald and Rupert Graves.



In 2006 he won a new army of lusting fans in the hugely successful BBC mini-series based on the classic novel Jane Eyre by Charlotte Brontë, appearing as the dashing and mysterious Edward Fairfax Rochester, opposite Ruth Wilson. The BAFTA and Emmy award winning 4 part series aired in the United States on PBS in early 2007.

In 2007 Toby appeared in BBC2's Wild West, a 3 part series chronicling legendary figures from America's Wild West. He took on the role of General Custer in the first of the series Custer's Last Stand which showed what happened at the soldier's now infamous last battle.

In 2009, Toby played a villain again, appearing in season 3 of the BBCs Robin Hood as evil Prince John. Other notable TV credits include: the title role in The Great Gatsby (2000), Perfect Strangers (2001) opposite Michael Gambon, which aired as Almost Strangers in the US and controversial BBC drama Cambridge Spies (2003). He also played Lord Snowden in Channel 4's made for TV movie, The Queen's Sister (2005) which went on to win a BAFTA for Best Single Drama.

Appearing in a second series of BBC cop comedy Vexed, in 2012, Toby's portrayal of disorganized DI Jack Armstrong won him a new generation of fans.

Toby has also worked extensively as a narrator of audio books and a performer in broadcast radio dramas, notably reading the part of James Bond in several radio adaptations of the classic Ian Fleming novels: Dr. No (2008) which aired as part of centenary celebrations of Fleming's birth, GoldFinger (2010) and From Russia with Love (2012), all for BBC Radio 4.

Currently on location in South Africa Toby is filming Black Sail, an eight-episode prequel to Robert Louis Stevenson's Treasure Island, produced by Michael Bay.

Toby lives in London with actress wife Anna-Louise Plowman and their three children Eli, Tallulah and Kura.

CAITY LOTZ

Rising star Caity Lotz was born in San Diego California in 1986 and began her career in show business as a dancer, enjoying early success touring with artists such as Avril Lavigne and Lady Gaga and starring in a string of music videos.

In 2005, she joined girl group Soccx, who released their debut album in 2007 and enjoyed top ten chart success in Germany.

She has also appeared in a host of adverts for blue chip companies and undertaken numerous modelling assignments.

A competent gymnast and trained martial artist, Caity has stunt-doubled on films including Step Up 3D.

In 2006, Caity turned her attention to acting, landing her first film job, a small role in the cheerleading film Bring it On: All or Nothin, starring Hayden Panettiere and Solange Knowles.

In 2010, Caity enjoyed success on the small screen, appearing in NBC's Law & Order: LA and winning a recurring role in the fourth season of AMC's smash hit 1960s advertising drama Mad Men. She appeared as Stephanie, Anna Draper's niece, alongside Jon Hamm and Melinda Page-Hamilton.

In 2011, Caity gained a legion of fans, starring as Officer Kirsten Landry, one of the lead characters in the cult MTV comedy horror series Death Valley. Putting her dance and martial arts skills to good use, Caity performed all her own stunts on the show.



She scored the leading role of biker chick Annie in Nicholas McCarthy's ghostly horror film *The Pact*, which hit the UK and US in 2012, co-starring Casper Van Dien and Agnes Bruckner. Her gritty performance generated consistent praise from audiences and film critics alike. As well as maintaining an exhaustingly terrified state throughout the movie, Caity also performed her own stunts once again, being hooked up to wires and thrown about the set like a rag doll at numerous points throughout the film. 'The Pact' was the opening midnight movie for the 2012 Sundance Film Festival.

Caity showcases both dancing and acting abilities in upcoming 3D break dancing movie *Battle of the Year: The Dream Team*, co-starring Chris Brown, Josh Holloway and Laz Alonso, released in the US in January 2013 and the UK the following February.

Other forthcoming projects include *Live at the Foxes Den*, currently in post-production, in which Caity plays lawyer Susan Hudson. The drama, based around a corporate lawyer who reconsiders his career options after making friends with the staff and regulars at a cocktail lounge called *The Foxes Den*, also stars *Twilight*'s Jackson Rathbone and Elliott Gould.

Caity lives in Hollywood with her dog..

DENIS LAWSON

Denis Lawson is a Scottish actor with over forty years' experience spanning stage, television and film. After training at the Royal Scottish Academy of Music and Drama, Denis began securing roles almost immediately.

He is a seasoned and celebrated stage actor, having appeared in dozens of theatre productions; most notably 1983 musical *Mr Cinders*, an inversion of the classic Cinderella fairy tale, for which he won the Olivier Award for Best Actor in a Musical. He also played the lead role of Max in the original London production of Ken Ludwig's internationally acclaimed farce *Lend me a Tenor* in 1986 and starred in the Heather Brothers' 1993 west end production of *Lust*, a musical version of William Wycherley's restoration comedy *The Country Wife*. Denis also successfully directed a 1999 London stage production of *Little Malcolm and His Struggle against the Eunuchs*, starring nephew Ewan McGregor.

He is perhaps most widely known for his role as X-Wing pilot Wedge Antilles in the original *Star Wars* trilogy; *A New Hope* (1977), *The Empire Strikes Back* (1980) and *The Return of the Jedi* (1983). Denis later resisted a return to *Star Wars*, turning down an offer from George Lucas to appear in *Episode III: Revenge of the Sith*.

In 1983, he appeared as Gordon Urquhart in the BAFTA award winning, cult Scottish comedy drama *Local Hero*, which starred Burt Lancaster and Peter Riegert. More recent film credits include *Perfect Sense*, which premiered at the 2011 Sundance Film Festival and also stars Denis' nephew Ewan McGregor.

Denis is a prolific and well known TV actor, having starred and guest starred in over sixty television series, specials and movies, spanning a wide variety of genres. He made an early appearance in Emmy award nominated TV movie *The Merchant of Venice*, back in 1973, alongside Laurence Olivier and Joan Plowright. He became a UK household favourite as a regular in BBC hospital drama *Holby City*, between 2002 and 2004, playing alcoholic surgeon Tom Campbell-Gore.

Denis was part of an all-star cast, which included Gillian Anderson, Carey Mulligan and Charles Dance, in the BBC's critically acclaimed 2005 adaptation of *Bleak House*. He played John Jarndyce, the owner of *Bleak House*, whose family are entangled in a generations-old law suit. The mini-series was nominated for a host of awards, including BAFTA and Emmy nominations for Denis' own performance. The drama went on to win five



BAFTAs and two Emmy awards, amongst others. Bleak House was broadcast in the United States on PBS in 2006 and again in 2007.

2007 saw Denis take on the role of Peter Syme in Jekyll, the BBC's reimagining of the classic story of Dr Jekyll and Mr Hyde, with James Nesbitt and Michelle Ryan. In 2008, Denis played DCI Bill Faber in award winning TV mini-series Criminal Justice, co-starring Ben Whishaw and Maxine Peake. His numerous other TV credits include: 70s musical comedy drama Rock Follies; popular 1980s TV play The Flipside of Dominick Hide, starring Peter Firth; The Ambassador (1999), in which he teamed up once again with Bleak House co-star Pauline Collins and Other People's Children (2000), based on the Joanna Trollope novel of the same name.

Denis is currently filming a second series of long running BBC comedy drama New Tricks, about a group of retired police officers drafted in to investigate unsolved crimes. He plays DI Steve McAndrew alongside distinguished cast members Amanda Redman, Dennis Waterman and Alun Armstrong.

SAM HAZELDINE

Sam was born in London in 1972, son of respected theatre and television actor James Hazeldine. He attended the Royal Academy of Dramatic Art before leaving in 1993 to pursue a career in music with his band 'Mover', who had been tipped as the next big thing. The band enjoyed a decade of touring and making music, becoming big in Japan, before parting amicably.

Sam returned to acting, quickly securing a part in respected TV franchise Prime Suspect. Sam played DC David Butcher in Prime Suspect 6: The Last Witness (2003), opposite Helen Mirren.

Since then, Sam has appeared in a host of well-known British television programs, including: hit Channel 4 comedy-drama Shameless (2004 & 2011), The Bill (2004 & 2007), detective series Dalziel and Pascoe (2005) and Lewis (2011). Sam also had a recurring role in hit murder mystery TV series Midsomer Murders, starring John Nettles. He appeared as Simon Dixon in four episodes in 2007-08.

Most recently, Sam has been seen on UK TV screens in acclaimed screenwriter Jimmy McGovern's Accused, which previously won an International Emmy for best drama series in 2011. Sam appeared as Ray Dakin in episode 4 of the second series of the popular drama, which featured rising star Robert Sheehan.

He did extensive voice work on The Kevin Bishop Show, an award winning comedy sketch show which ran on Channel 4 from 2008-2009, has narrated several TV documentaries and has voiced a vast array of well-known advertisements.

Sam is also no stranger to the theatre having performed in a variety of plays from Shakespeare's Twelfth Night to Pinter's The Homecoming.

Film credits include Bridget Jones: The Edge of Reason (2004), rave scene music drama Weekender (2011) with Jack O'Connell, serial killer thriller Don't Let Him In (2011) and murder mystery The Raven (2012), opposite John Cusack, Luke Evans and Alice Eve.

Upcoming films include the lead role in low budget British film Riot on Redchurch Street, currently in post-production and action-horror Dead Mine, starring Ario Bayu and The Raid's Joe Taslim, which follows one treasure hunter's journey as he chases the legend of Yamashita's Gold. Dead Mine, shot on location in Singapore, is due for release this autumn.

POONEH HAJIMOHAMMADI

Pooneh Hajimohammadi is an Iranian born actress who enjoyed a successful career as an actress in Iran; appearing in popular television shows such as Mazrae Kochak and Khane Dar Tariki.

Whilst living and working in Iran, she also appeared in feature film Aroosak Farangi, a story about a middle aged rich man who sees a beautiful, poor young girl in the street and falls in love with her. But all is not as it seems. The English subtitled version of the film is known as Western Doll.

Pooneh first worked with The Machine writer and director, Caradog James, on his 2005 short The Rainbow, shot on location in Iran.

After moving to the UK, Pooneh secured a role in Welsh language TV movie Cwpan Caerdydd in 2008 and a recurring role in hit UK television series The Bill. Pooneh appeared in three episodes of the police drama in 2009.

Pooneh has a leading role in upcoming sci-fi feature Embedded, currently in development.

JOHN-PAUL MACLEOD

John-Paul was born in 1986 in Port Talbot, South Wales. He trained at The Sylvia Young Theatre School in London, before going on to the Royal Academy of Dramatic Arts. He graduated from RADA in 2007.

He appeared in numerous theatre productions as a youngster and made his big screen debut at the age of 13, taking the lead role in Testimony of Taliesin Jones in 2000, later re-released as Small Miracles in 2004. The film charts the spiritual journey of 12 year old Taliesin (Jean-Paul), who is struggling to cope after his mother leaves the family home, whilst battling the other typical teenage traumas – girls and bullies. Jonathan Pryce, Ian Bannen and Matthew Rhys support. This coming of age film won a host of awards, including Best Film at the Austin Film Festival and the Crystal Bear - Special Mention prize for best feature film at Berlin International Film Festival.

Other film credits include: Richard Cromwell in Mike Barker's political costume drama To Kill a King (2003) and Helen Mirren's son, Jem, in feel good comedy Calendar Girls (2003).

Most recently, John-Paul appeared in The Gospel of Us, the film version of National Theatre of Wales' critically acclaimed adaptation of The Passion, written By Owen Sheers, performed in and with the people of Port Talbot over Easter 2011. This unique multi-platform piece stars Michael Sheen and Mathew Aubrey.

John-Paul's television credits include hit BBC hospital drama Casualty (2003), TV movie My Boy Jack (2007) with David Haig, Daniel Radcliffe and Carey Mulligan, and two appearances in day time soap Doctors (2007-2009).

HELEN GRIFFIN

Helen is an accomplished Welsh actress and writer. She initially studied to be a psychiatric nurse at nursing college alongside comedienne Jo Brand and was a psychiatric nurse until 1986, when her passion for acting took over.

For the next ten years she wrote and performed in a number of theatre productions and made a handful of television appearances, before making her big screen debut in cult Welsh car crime caper *Twin Town* in 1997 with Rhys Ifans and Dougray Scott.

Helen worked with Red and Black's Caradog and John on their 2006 feature *Little White Lies*, the script for which Helen adapted from her stage play *Flesh and Blood*. She also starred in the film, winning a BAFTA Cymru award for Best Actress for her performance as down trodden mum Karen, struggling to keep her family together as political and racial tensions threaten to tear it apart.

Helen's other film credits include: Justin Kerrigan's youth culture classic *Human Traffic* (1999) and *Risen* (2010), based on the remarkable true story of 1960s Welsh Featherweight World Champion Boxer Howard Winstone, with Stuart Brennan.

TV credits include: *The Sherman Plays* (1994-1997) which she wrote and acted in, crime drama *Wycliffe* (1998), award winning BBC TV movie *Care* (2000) with Steven Mackintosh, *Doctor Who* (2006), *Casualty* (2007 & 2008) and ITV hit soap *Coronation Street* (2011).

She remains a respected theatre actress and writer, having starred in one woman show *Caitlin*, about Dylan Thomas' wife, which she took to the Edinburgh fringe festival in 2003 and another one woman piece *Who's Afraid Of Rachel Roberts?*, about the downfall of the tragic Welsh actress, which she co-wrote and performed in 2012 with the Torch Theatre Company in Milford Haven.

SIWAN MORRIS

Siwan was born in Glynneath, South Wales, in 1976 and is fluent in both English and Welsh. She grew up dreaming of being an actress, participating in theatre productions with West Glamorgan Youth Theatre Company and The National Youth Theatre of Wales since the age of thirteen. After studying drama at Manchester Metropolitan University, she quickly began to secure television work.

Siwan is perhaps best known for her role as Angie in Channel 4's BAFTA Award winning, controversial comedy drama series *Skins*, from 2007-2008.

She appeared as Maria Vivaldi in TV mini-series *Mine all Mine* (2004), written by Doctor Who's Russell T Davies and starring Griff Rhys-Jones, Ruth Madoc and Joanna Page.

Siwan has also had roles in two acclaimed Welsh language series, which aired on S4C; Llinos in *Con Passionate* (2005-2008) which won the prize for best soap/light drama at the prestigious Rose d'Or awards in 2007, and Ceri Price in *Caerdydd* (2006-2009), a drama about a new generation of Welsh speakers. Her many other TV credits include *Belonging* (2000), *The Bill* (2002) and *Casualty* (2002 & 2007).

NICOLA REYNOLDS

Nicola was born in 1974 in Pontypridd, South Wales.

On the big screen, she is best known for her role as Nina in 1999 cult classic Human Traffic, with John Simm and Danny Dyer.

On the small screen, Nicola had a recurring role in hit BBC children's comedy drama series The Story of Tracy Beaker, starring Dani Harmer, in which she appeared as head care worker Shelley in 27 episodes from 2002-2011. She is also well known for playing Nicki in BBC comedy series Ideal from 2005-2011 with Johnny Vegas.

She appeared in 2009 TV movie Framed, with Trevor Eve, about a flood which prompts the entire contents of The National Gallery to be moved to caves in a small welsh town for safe keeping.

JADE CROOT

Thirteen year old Jade is from Pontypridd in South Wales.

Jade attends the Mark Jermin Stage School in Pontypridd and was put forward for the role of Mary by her teacher.

Jade has grown up on stage, having already impressed with performances in Joseph and the Amazing Technicolor Dream Coat at Cardiff's New Theatre and Les Miserables at Pontypridd's Muni Arts Centre, she was cast in Cameron Mackintosh's smash hit UK tour of Oliver over Christmas 2011.

She is a black belt in karate.

Jade studied videos of children with Rett syndrome as part of the research for her role.

The Machine is her first feature film.



THE FILMMAKERS

CARADOG W JAMES (DIRECTOR AND WRITER)

Caradog started work as a stills photographer before becoming a writer and director. He has been commissioned to write screenplays for Matador Films, Ammo Films, Make Films, Dan Films, ITV and received development funding from the UKFC/BFI, The Film Agency of Wales and MEDIA.

His screenplays include an adaptation of Douglas Coupland's best-selling novel 'MISS WYOMING' and a re-write of 'THIS BEAUTIFUL FANTASTIC' which made the 2009 Brit List.

His horror script for Dan Films (Creep, Severance) 'HARRY'S BLONDE' was selected for the 2013 Brit List and selected for Montreal's exclusive 2013 Frontières International Co-Production Market.

Caradog's first feature film as a director was the TV movie 'LITTLE WHITE LIES'. It won Best Actor and Best Actress at the BAFTA Cymru awards and was nominated in four other categories including Best Picture and Best Director.

Caradog was also nominated for the Douglas Hickox Best New Director Award at the B.I.F.As, and the film was selected for competition at the Moscow International Film Festival. It has won numerous awards at European film festivals and was listed in Variety's top 10 British Films of that year.

Hi second feature film 'THE MACHINE' was selected from over 6000 films to premiere in this year's Tribeca Film Festival. It has since played in festivals all over the world including Sitges, Fantasia Montreal, Lund and Raindance.

It won 3 BAFTA Cymru awards including Best Film, and has won the prestigious Best UK Feature Film award at the Raindance International Film festival.

Reviews described it as 'Perfect, heartbreaking... The best film of Tribeca 2013' **Sound on Sight**

'An impressively slick and intense British Sci-Fi film... Strong and charismatic lead performances... Mesmerizing... Sleek... Sexy.' **Screen Daily**

The Machine also made Variety's exclusive list of top films for sale at Cannes 2013.



JOHN GIWA-AMU (PRODUCER)

Spring 2013 saw production complete on **THE MACHINE**, a near future sci-fi/thriller written and directed by Caradog James. The film has won three BAFTA Cymru Awards, Best UK Feature of Raindance and secured distribution deals in over 30 countries. Release in cinemas is expected March 2014.

In 2010 John produced 7 short films for the BBC, sharing his expertise with up and coming film makers. The shorts included 'Reign of Death', starring BAFTA Winner Noel Clarke. John returned to the scheme in summer/autumn 2013 as a mentor to new producers.

John produced the feature film **LITTLE WHITE LIES** which received six **BAFTA Cymru** nominations including Best Picture. **LITTLE WHITE LIES** has won numerous awards at European film festivals and was listed in Variety's top 10 British Films of that year.

As a director, John has been nominated for the Screen Nation Award twice and has won the **BBC New Filmmaker Award** for his short film **BARRIE THE BARBER**. In 2008 the UK Film Council chose John as an honoree of their **BREAKTHROUGH BRITS** scheme to represent UK's Black and Asian talent in Los Angeles. In the same year John won the **BAFTA Cymru Award** for his short film, **OWL CREEK BRIDGE**.

John has a varied slate in development, with Knock Down Ginger and Brit List topping The Call Up expected to move in to production in 2014, a near future drone movie **EMBEDDED**, a first contact Sci Fi Movie written and directed by Caradog James and an epic deep space thriller scheduled for 2014. Also, coproduction, The Silent Storm, starring Damian Lewis and Andrea Riseborough is currently in post production.

John and Caradog continue to work in close collaboration to expand and develop their slate.