

THE DRIFTERS

Written and Directed by Benjamin Bond
Produced by Iona Sweeney for Starcross Entertainment

'Close your eyes - fall in love - stay there'



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Key cast

Koffee, Jonathan Ajayi (Noughts and Crosses, Brothers Size)
Fanny, Lucie Bourdeu (All that glitters, Kings for a day)
Chris, Jonjo O'Neill (The ballad of buster scrubs, On Chesil beach)
Leon, Tom Sweet (The Childhood of a Leader, Gunpowder)
Cheikh, Ariyon Bakare (The Dark Night, Rouge One)

Key crew

Writer-Director, Benjamin Bond (Skins, Killing Bono)
Producer, Iona Sweeney (Lizard Girl, Found)
DOP, Ben Moulden (Cyberbully, Tower Block)
Editor, Tommy Boulding (Kaleidoscope, Possum)
Production Designer, Humphrey Jaeger (That Good Night, Family Tree)
Costume Designer, Georgina Napier (Lucy Man, Edie)
Colourist, Jodie Davison (Phantom Thread, The Revenant)
Casting Director, Isabella Odoffin (The Favourite, Mary Queen of Scots)
Original Score, Michael Envoy (Me and Orson Welles, The Jazz Ambassadors) and Nick Taylor (Murder on the Orient Express, The Little Drummer Girl)

Short synopsis

Starring Lucie Bourdeu (*En Famille, Tout ce Qui Brill*) and rising UK star Jonathan Ajayi (*Noughts & Crosses*) *THE DRIFTERS* is a love story about identity and place in a post-Brexit United Kingdom. Kofi, an African migrant, and Fanny, a French waitress, are two lost souls who attempt to find home in one another and escape the labels that inevitably leave them homeless.

Long synopsis

THE DRIFTERS is a story about love on the run and a snapshot of the lives of two migrants told over one hot summer weekend.

Koffee is an illegal migrant from West Africa who has spent most of his life on the run. Fanny is a young French woman with a troubled past looking for adventure.

Both live in London, drifting from place to place, job to job, living on the margins, making the most of life, despite having little money and facing an uncertain future. They meet at an English language school.

Fanny dreams of going to Los Angeles to find Quentin Tarantino, whom she once met in Paris, to kick start her acting career. Koffee, who works illegally in a car wash, comes under pressure from his boss Doog to take part in motorcycle heist in return for a stolen passport and his freedom. After the botched heist, Koffee escapes to the coast with some stolen jewellery and a gun. Fanny agrees to go with him, not knowing about his part in the robbery.

At the beach, they get to know each other over a few days while Fanny decides if they will go to America together. But, this goal will be a fantasy for both of them, in different ways.

Fanny has the freedom to go but keeps putting it off. Koffee realises he may only have a few days of freedom left before the events of the robbery catch up with him. He chooses to spend them living just how he wants and this means being with Fanny, whatever the cost.

When Doog finds them, the end comes suddenly, and with violence, but not without hope.

The Director's vision

Benjamin Bond makes his feature directorial debut with *THE DRIFTERS*, and the story has a long personal history for him.

He explains, "Ten years ago, even before the migration crisis dominated the political and media landscape in Europe, I was increasingly interested in ideas around freedom of movement," he says.

"I had spent some time in Senegal working on the music concert 'Africa Live' for PBS. I met a lot of West African musicians and spoke to a lot of local people, there were so many young people leaving Africa on foot. That's a big story now but it wasn't then. I became interested in the disparity between where I could go and what I could do versus people who couldn't even leave their countries." He wrote a script about migrants in Africa for France's CNC 10 years ago but ultimately couldn't get the project financed.

So a few years ago, he picked up the issue again from a different angle: "What if one of these adventurers had made it all the way to the UK? How would their life look and what if we could tell that story without them having any psychological baggage, they were just getting on with it. Would that be refreshing? And let's say they fell in love with someone who was free to go where they wanted. That was the germ of *THE DRIFTERS*."

Building the team

Finding the right actors to play Koffee and Fanny was pivotal.

Rising talent Jonathan Ajayi was still studying at LAMDA when he was spotted in the Young Vic production of *BROTHERS SIZE*. Bond remembers, “Jonathan stole every scene he was in.”

The writer/director knew he’d found his Koffee. “He has such amazing energy, and then you meet him and you quickly become aware of how talented, intelligent and driven he is – and fun. Those were all the qualities I had found in the adventurers back in Senegal a decade ago.”

Bond adds, “He also has the right physical presences, he is good looking and charming but you also believe he had crossed continents and was getting on with it.”

Ajayi found the script especially compelling in its portrayal of an African migrant who wasn’t suffering from trauma. “I was confused in a good way when I read it for the first time. It’s about an illegal immigrant who is trying to normalize his experience. That’s not the story we are usually told in the media. There was so much nuance in it.”

Ajayi continues, “The amazing thing about Koffee is his ability to survive. He can squeeze joy out of life, even in a place where he’s told he doesn’t deserve it.”

“It’s nice to see two people who are coming out of their pain and trying to find their feet again,” he says of Koffee and Fanny’s blossoming relationship.

In the role of Fanny, French actress Lucie Bourdeu makes her debut in a UK production. Bond recalls, “During the audition process, when Lucie walked in, Iona [Sweeney, producer] and I thought she was either quite close to the character or just *knew* this character. She has been acting since she’s 15, she’s an accomplished actor but she also had this energy and bounce and a steeliness. I didn’t want either of the characters to be victims. They had to be complex but tough. And she shows some vulnerability, too.”

Sweeney adds, “Lucie really made us laugh and we really wanted that for the character. As a female script editor, I wanted to bring that part of the character to the forefront, she is flawed and complex and sexy and also has a sense of humour.”

As a cinephile, Bourdeu loved that the script had so many references to cinema, especially the French New Wave. And she found much to explore in Fanny. “She’s spontaneous and self destructive a little bit. She’s not always happy, she has a little bit of a dark side too. The relationship between the characters is so complicated and spontaneous.”

A Special Bond

The pair of actors had a natural chemistry.

Ajayi explains that they did a deep dive into the material with Bond over a five-day rehearsal period and also bonded socially before the shoot. “We were very open and honest with each other about our own lives,” he says. “We were getting to know each other at the same time as these characters were getting to know each other.” Shooting mostly in chronological order also helped the pair have a stronger connection as their characters started to fall in love.

Ajayi brought his tips from LAMDA and the theatre, while Bourdeu had experience with French films and TV. Ajayi says with a laugh, “I am a proper acting geek, it’s embarrassing, I love thinking about it and talking about it. Lucie has this amazing clarity with her thoughts, that really struck me. She’s switched on, she’s smart.”

He adds, “When I work with someone I want to empower them. I felt empowered working with her.”

Bourdeu enthuses, “Jonathan was my best friend on the set. I learned so much from him, not only English, but also how to share. Because he was finishing school when we met, he had so many techniques and tricks for scenes. We had a really good relationship. We agreed so much about our characters, and we kept questioning them. We kept it exciting and new.”

In addition to his preparation with Bourdeu, Ajayi also did his own research about what a man like Koffee would have been through. “One thing that stayed with me doing my research is that not

every illegal immigrant is a child soldier or escaping conflict. There can be simple dreamers.”

Ajayi, born in London to parents of Nigerian heritage [CHECK THIS FACT], also had to work on Koffee’s accent. “I spent a lot of time trying to find this guy’s voice,” he recalls.

He was helped by his LAMDA phonetics teacher Mary Howland and accent coach Hazel Holder, as well as watching documentaries about asylum seekers.

The Director's Style

Both actors enjoyed their collaboration with Bond. “Ben was a really good director,” Bourdeu says. “On set he really knows what he wants but he also listens, and he’s adaptable. I trusted him a lot.”

Adds Ajayi, “I love Ben’s style. His heart is in his work. Sometimes he would say to me, ‘Just say the words, man.’ It gave me an ease I hadn’t had on camera before.”

Bond himself says that his focus as a director is “really all about performance and making sure that’s where your focus is, if the characters are believable, it gives you license to play with other elements and take risks”

He continues, “As a director I’m not afraid of making myself known to the audience. I wanted to make a British film that felt more European. Visually, I wanted it to be original and disruptive, keeping the audience entertained while smuggling in a story with a social conscience.

“That’s through choices of colour, we break the fourth wall, I felt specifically with this film on a low budget and a simple story I wanted to keep the audience engaged in a way that made them look twice at the screen occasionally. There are some interesting stylistic choices that are designed to enhance your enjoyment of the movie without taking you out of the story.”

About the production

Funding for the production came from private sources after Creative England and the BFI backed the project's development. Creative England had also backed a short film, KOFFEE & DIAMONDS, that Bond made as a proof of concept.

Andy Brunskill came on board as one of the film's executive producers. He said the script stood out "as a distinctive and unusual piece of writing from a British writer.... It had that lasting effect of one of those films that just has to be made, one way or another."

Of Bond, he says, "I love Ben's taste. That blend of deep knowledge of the classics paired with a pop culture sensibility is super exciting for me. I think Ben will nail the commercial films that people feel the need to go and see in the cinema. And he's great fun to work with and be around."

Bond recruited Iona Sweeney to serve as lead producer. The themes of the story resonated with her. "You completely understand that they are drifters for two different reasons," she says. "He is forced to make these choices, she doesn't want to make choices. By the time they are in Devon, at what feels like the end of the earth, they are forced to make these choices. Because they met, they changed each other."

She is full of praise for Bond's directing style. "He has a very intimate style, he has an amazing ability to focus on a language of movement, how those characters really interact with each other. Ben's visually engaged in terms of mise en scene -- everything in that shot has been considered."

Like any lower-budget film, the team didn't always have as much time as they would have wished for. But their preparation made that workable. Sweeney explains, "Ben wasn't phased, he's shot a lot of commercials and can deal with the pressure. He had done so much planning beforehand and had this natural relationship with the actors, the shoot was very fluid and easy. He was very good at thinking on his feet."

The film shot in London and Devon, a coastal county not often seen on screen. Bond grew up in Devon and knew it would make the perfect backdrop to Fanny and Koffee's weekend away.

"I knew if we were going to make a film that celebrates the British landscape, I'd better choose a landscape I know intimately. I have been photographing Devon on and off for 40 years...That kind of knowledge gives you the production value you can't buy, with stunning sights like Jurassic cliffs and remote islands."

He continues, "I didn't want it to look like a dilapidated seaside town we've seen so much in film and TV. I wanted to make it look colourful and like somewhere you want to visit."

Sweeney adds, "The first act had to be shot in London because it's about that metropolitan melting pot, and of course having to shoot in London was going to be tough. Then two thirds of the shoot would be in Devon -- we needed that light, and wanting it to feel like a fantastical space." She pays tribute to South Devon Council helping to lock off locations as well as the local citizens who welcomed them with open arms, including letting the team shoot during a local folk festival.

In all they shot at about 40 locations, including one remarkable shack in Devon where the lovers create their own universe for a

few days. Bond had stumbled upon a one-of-a-kind location. “I had to keep going back for months and months to find out who owned and lived in that shack,” he says. “The man said, ‘I built this shack as a film set but nobody has been here to shoot in it yet.’ It was a stroke of serendipity.”

The shack was only accessible by water and because of the tides, only at certain hours of the day. That was a fun challenge for the producer. She jokes, “I am now a master of high and low tides.”

Shooting in summer 2018 – the hottest UK summer since 1976 – meant lots of sunscreen for the crew, but also some amazing available light. Crew were working hard but enjoyed “being out shooting in the sunshine with the sand between their toes,” Sweeney adds. Still, the heat could also be a challenge. Sweeney recalls, “Because it’s a two hander Lucie and Jonathan were in every scene, essentially a four week shoot, that is a lot when there are long, hot days in a cabin without air conditioning. But both of them were fantastic and never complained.”

Bourdeu adds that she loved that the script took them out of London. “I was so happy to read something different and a little bit brave in terms of production with this trip to the south of England.” She loved Bond introducing them to locals-only spots in his hometown.

And Ayaji also enjoyed the vibe of cast and crew staying together. “We had these trailers on a hill surrounded by families on holiday. There was bingo and karaoke all that kind of Butlins kind of stuff,” he says with a laugh. Rowing back from the set to the harbour after shooting with Bond also “put me at ease.”

“We genuinely had a good time,” says Bond, recalling grilling fish on campfires at night after shooting was finished. “It was a really positive experience.”

The look of the film

DoP Ben Moulden shot the film on the ARRI Alexa, in anamorphic format.

Bond and Moulden, who had previously collaborated on commercials, spoke about the look of the film for two years ahead of the shoot.

Moulden recalls, “Ben had a strong vision for the look of the film from the start. Our main references were films from the French New Wave particularly Eric Rohmer and Jean-Luc Godard’s work. Our plan was always to use handheld camera work, and as much available light as possible. This was an aesthetic choice but we also knew it was going to be the only way we could work in a lot of the locations, and the best way to give Ben as much time as possible with Lucie and Jonathan on set on within our tight schedule.”

Sweeney adds, “We used very minimal lighting, using natural light as much as possible. That was a stylistic choice not a financial one. Things are just better lit by nature.”

Moulden was thankful for the atypically hot and sunny summer of 2018. “The change of light once we leave the city is a really big part of the film for me,” he says. “We wanted to bring out the magic and beauty of the English coast, and avoid the typical social realism approach. So colours were very important, Ben had a Corbusier colour palate that we always tried to consider, and we were always looking for frames that had strong colours. I like how the film has such a different feel once they leave London, this was something we hoped would happen naturally and it really did.”

Bond adds, "We used vintage Cooke lenses -- they have a natural pink flare that comes through. And we pushed the magenta in the grade, so you have this slightly pink feel in the film. It works well because it's a romance and it's a way of also distinguishing it from a lot of other films out there that are pushing orange and teal."

Jodie Davidson at Technicolor, whose credits include THE REVENANT and PHANTOM THREAD, graded the film. Moulden adds, "Jodie brought her own style to the image and enhanced what we had done beautifully."

What will the audience take away?

Bond very much sees the film as a love story rather than a political statement about migration, or indeed, Brexit.

“There’s no overt politics in the film,” he explains. “I like to describe it as a love letter to the rest of the world on the eve of Brexit, from the UK.”

“We wanted to make an entertaining film but with a social conscious that’s not being rammed down your throat.” He adds, “If people come away seeing the layers in the film I’ll feel like we’ve been successful.”

Bordeau agrees that that the love story is the most important thing about the film. “That’s the main thing. I hope people are moved by this love story, and what we say about our generation and our world.”

Brunskill loves that the film is ultimately about, “Two people trying to live and love in a world and a country that doesn’t allow them to. So as fun, cool and playful as THE DRIFTERS is, it’s also tragically bittersweet, moving, and a chance for some real reflection.”

Ajayi hopes that audiences leave the cinema “wondering what happens next to these two drifters.” And he also hopes that people are inspired that “anything can change your life. Backgrounds don’t really matter as long as you are looking forward. I want to people to be more open to going on adventures. I want the idea of meeting a stranger to be an exciting thing not a scary.”

Sweeney agrees that the story of Fanny and Koffee can hopefully inspire people. “They want to both stop being labeled , they are both seeking freedom...I’d like people to to walk away inspired. If you want something go for it.”

Bond adds, “It’s quite an intimate film in terms of its scale and story. I didn’t want to overload it it and have it tip into melodrama. I wanted to have fun with the audience, so it never felt like it was taking itself too seriously.”

Cinephiles can also enjoy the many filmic references in THE DRIFTERS, such as nods to the French New Wave. “That kind of flair is definitely my favourite part of the film as it chimes so well with the themes,” says Brunskill. “In another film, plot-hungry audiences might become frustrated with it but because THE DRIFTERS is all about the right to be free, and playful, and to do what you want to do, wherever you want to do it, that space and time allowed for the new wave iconoclastic moments becomes incredibly meaningful.”

Crew Bios

BENJAMIN BOND, WRITER/DIRECTOR

Bond started out producing DJs Pete Tong and Trevor Nelson for BBC Radio 1 working with recording artists such as Sean Combs, Dr. Dre and Mary J Blige. He has since written for BAFTA winning youth TV drama series SKINS (Channel 4/Netflix) and the movie KILLING BONO for Paramount and directed some of the most successful commercials on TV for brands including Coca-Cola, Virgin Atlantic and Secret Escapes. As a writer and producer his films have been shown at Sundance, Toronto, London and Berlin and won numerous awards around the world including prizes at Rhode Island, Los Angeles Film Festival, Aesthetica and The Friars Club in New York. He is executive producer on THE HUNGRY (Toronto 2017) and ILKLEY (2019). THE DRIFTERS is his feature directorial debut. For TV, Benjamin is the creator and writer of WHISKY WARS, an original TV series for Starcross with Marc Forster (dir. WORLD WAR Z); the co-creator of SALADIN, a historical TV series, with Bill Macdonald (creator and showrunner of ROME for HBO) and the creator and writer of BROOKLANDS developed with author Anthony Horowitz (JAMES BOND, ALEX RIDER, FOYLE'S WAR).

IONA SWEENEY, PRODUCER

Sweeney is a BAFTA-award-winning producer and development executive with a demonstrated history of working in the

entertainment industry. She has a Master's Degree in Film and TV Production from Royal Holloway, University of London.

She works part time running the development slate at Starcross Entertainment. Currently in post production through Starcross are: THE DRIFTERS and ILKLEY a black comedy starring Derek Jacobi, Roger Allam and Anna Maxwell Martin, directed by Harry Michell.

Through Starcross, Iona has projects in development with Colin McLaren (THE LEGEND OF BARNEY THOMSON), Jon Brittain (THE CROWN), Luke Barnes (ALL WE EVER WANTED WAS EVERYTHING), and Daisy Aitkens (YOU, ME AND HIM).

Prior to Starcross, Sweeney ran the film and television development slate at Feelgood Fiction with projects including PORTERS, THE EICHMANN SHOW, and THE BRIDGE TO KONO. She also produced BAFTA-nominated FOUND and Japan Jury Prize and BAFTA-winning LIZARD GIRL.

ANDY BRUNSKILL, EXECUTIVE PRODUCER

Brunskill runs SUMS Film & Media, a company focused on feature films and a pioneering new form of episodic work. Recent productions include JET TRASH and LILTING and current SUMS projects include PHONE BOOK, THE VISITOR, ILKLEY and GULLY, which premiered at Tribeca 2019.

Prior to SUMS Andy worked at Ruby Films as Assistant to Alison Owen and then Development Executive across films such as THE OTHER BOLEYN GIRL, TAMARA DREWE, THE MEN WHO STARE AT GOATS, JANE EYRE, SAVING MR BANKS, BRICK LANE and the multi-Emmy winning TEMPLE GRANDIN.

Brunskill was named as a Screen International Star of Tomorrow in 2015 and a Screen International Future Leader in 2018.

BEN THOMPSON, EXECUTIVE PRODUCER

Co-founder of Starcross Entertainment, Thompson has spent the last 20 years working for various media organisations. Until March 2017 he was the CEO of The Hoot Group. Over the last year he has been helping to establish the Starcross Capital Fund whilst setting up Starcross Entertainment. A creative producer in his own right, Thompson was the co-creator of BROOKLANDS, a returning period drama developed with Anthony Horowitz (FOYLE'S WAR) and Jill Green at Eleventh Hour Films for ITV1.

ELINOR DAY, EXECUTIVE PRODUCER

Elinor Day began her career as a BBC script editor, working with David Thompson at BBC Films. While at the BBC, she produced five films: LOVED UP (Peter Cattaneo, Ol Parker), IN YOUR DREAMS, KILLING ME SOFTLY, THE PERFECT BLUE and FACE (Ronan Bennett, Antonia Bird).

In 1998 Day joined FilmFour as Deputy Head of Production. Over five years, she was commissioner and executive producer of more than a dozen features including EAST IS EAST (Ayub Khan Din, Damien O'Donnell), GANGSTER NO 1 (Mellis & Scinto, Paul McGuigan), LATE NIGHT SHOPPING, CHARLOTTE GRAY (Jeremy Brock), JUMP TOMORROW (Joel Hopkins) and THE WARRIOR (Asif Kapadia).

In April 2005 Day joined Darlow Smithson as Head of Film, working on theatrical documentaries and drama projects. In 2007 she produced IMPACT EARTH (Dominic Morgan and Matt Harvey,

directed by Keith Boak), CLAPHAM JUNCTION (Kevin Elyot, directed by Adrian Shergold) and THE DIARY OF ANNE FRANK (Deborah Moggach, directed by Jon Jones), and in 2008 she produced U BE DEAD (Gwyneth Hughes, directed by Jamie Payne). Whilst at Darlow, Day also executive produced the award-winning documentary THRILLER IN MANILA (directed by John Dower) and MICRO MEN, written by Tony Saint and directed by Saul Metzstein.

For TV Day series produced series four of SECRET DIARY OF A CALL GIRL for Tiger Aspect / ITV2. WHITE HEAT by Paula Milne (directed by John Alexander) for BBC 2 / ITV Studios. She is currently series producer on the global hit KILLING EVE (series 2).

PAUL ASHTON, EXECUTIVE PRODUCER

Ashton is Head of Film at Creative England and executive producer on features including BIFA-winning ADULT LIFE SKILLS, BAFTA- winning CALIBRE, and THE DRIFTERS. He has developed numerous other features, including SHIFTY, THE RITUAL, WESTWOOD and ENGLAND IS MINE. His book THE CALLING CARD SCRIPT is published by Bloomsbury.

HEATHER RABBATTS, EXECUTIVE PRODUCER

Dame Heather Rabbatts has a singular biography ranging across law, Government, sport and media. Beginning her career in Law Heather moved into public service and was the youngest local authority CEO in the UK. During this time she began an on-screen media career as a social commentator and then moved behind the scenes, serving as a Governor of the BBC followed by an appointment as a senior executive at Channel 4 - commissioning

programmes across genres and developing a range of talent development initiatives. Heather is currently Managing Director of Cove Pictures (a TV/Film Production company); is a non-executive board member for Arts Alliance (a major film/digital investment fund) and Chair of the Soho Theatre.

PATRICK MILLING-SMITH, EXECUTIVE PRODUCER

Patrick Milling-Smith is a commercial, theatre, film, immersive media and television producer who is co-founder/managing partner of international production company Smuggler, Ad Age's 2017 production company of the year, and co-founder of leading virtual reality experience studio, DIVISION7. Notable projects include the recently awarded Emmy for best commercial work with John Malkovich and SquareSpace; the international hit and 8 x Tony Award Winning Musical ONCE, festival favorite feature film GREETINGS FROM TIM BUCKLY, hit Broadway show SEMINAR starring Alan Rickman and extended by Jeff Goldblum, a mixed reality experience for FX's Legion which premiered at San Diego's Comic-Con, and the stage adaptation of Robert Evans memoir THE KID STAYS IN THE PICTURE, written and directed by Simon McBurney. Upcoming film projects include WILD GESE and BECKET, adapted by Academy Award winner William Monahan (THE DEPARTED, KINGDOM OF HEAVEN).

TOMMY BOULDING, EDITOR

Tommy Boulding is a film and TV editor whose credits include, POSSUM, the feature debut from Matthew Holness; award winning psychological thriller KALEIDOSCOPE, UK box office hit BROTHERHOOD, as well as three seasons of the BAFTA-nominated football series JAIME JOHNSON

BEN MOULDEN, DOP

Award-winning cinematographer Ben Moulden began his career spending the best part of a decade with a 16mm camera stuck to his shoulder, shooting music promos for international artists such as Maximo Park, Wiley, Hot Chip, Lily Allen and Passenger for directors including Chris Cairns, Kim Gehrig, Sophie Muller, Nima Nourizadeh and James Lees.

In commercials, Ben has worked on high-end ad campaigns for Armani, AXE, Visa and HSBC collaborating with prolific directors such as Nadav Kander, Francois Rousseau, Adam Gunser and Guy Manwaring.

Ben's film credits include Bafta-nominated short TURNING for director Karni and Saul, and feature films BIGGA THAN BEN and DIVISON 19 for Suzie Halewood, TOWER BLOCK for Ronnie Thompson & James Nunn, TWO PIGEONS for Dominic Bridges and most recently THE DRIFTERS for director Benjamin Bond.

GEORGINA NAPIER, COSTUME DESIGNER

Georgina Napier is a Costume Designer with more than 20 years of experience. Having studied BA(HONS) Theatre + Set Design at Central School of Speech and Drama , she quickly moved into working in film and television. Assisting on major studio pictures (AN IDEAL HUSBAND, SKY CAPTAIN AND THE WORLD OF TOMORROW, LONG TIME DEAD) whilst designing short films (WAITING FOR GIRO, GHOSTS, PAT,) she then rose through the ranks on BBC's WAKING THE DEAD. In 2009 she moved in to designing full time, working on award-winning films EDIE, KICKING

OFF, GOLDEN YEARS, BLISS!, THE MESSENGER, and TV's KIDNAP + RANSOM and COSMOS

Cast bios

Jonathan Ajayi (Koffee)

THE DRIFTERS is LAMDA graduate Ajayi's first feature film. The Londoner's stage credits include BROTHERS SIZE at The Young Vic. He is soon to appear in BBC One's NOUGHTS + CROSSES.

Lucie Bourdeu (Fanny)

Paris-based Lucie Bourdeu is known for ALL THAT GLITTERS, KINGS FOR A DAY and popular French TV series EN FAMILLE.

Jonjo O'Neill (Chris)

Jonjo O'Neill was born in Belfast, Northern Ireland in 1978. He moved to England to study at the Guildford School of acting from 1996 to 1999. He is now a well known British stage actor and is Resident Artist with the Royal Shakespeare Company, perhaps best known for his portrayals of Richard III and as Mercutio in the acclaimed Rupert Goold production of ROMEO AND JULIET. His film credits include THE BALLAD OF BUSTER SCRUBS, ON CHESIL BEACH and DEFIANCE. His TV work includes VERA, HOMELAND, PATRICK MELROSE DOCTOR WHO, THE ASSETS, THE FALL, FORTITUDE and CONSTANTINE.

Tom Sweet (Leon)

Tom Sweet, age 13, has acted in Brady Corbet's THE CHILDHOOD OF A LEADER, Lasse Hallstrom's THE NUTCRACKER AND THE FOUR REALMS, Sean Ellis' EIGHT FOR SILVER, Amma Asante's WHERE HANDS TOUCH, Jonas Vilkas' ASHES IN THE SNOW, Alfonso Gomez-Rejon's THE CURRENT WAR and, for TV, BBC's GUNPOWDER.

ARIYON BAKARE (Cheikh)

Ariyon Bakare is a British actor, writer and director who has been working across film, television and theatre since graduating from Drama Centre London. His most recent roles include in Ira Sachs' FRANKIE, which premiered at Cannes 2019, the new Amazon six-part drama GOOD OMENS and the forthcoming Amazon fantasy noir CARNIVAL ROW. He will also appear in HIS DARK MATERIALS for the BBC/HBO. He has previously acted in films including ROGUE ONE, THE DARK NIGHT and JUPITER ASCENDING, in TV shows including DANCING ON THE EDGE and JONATHAN STRANGE AND MR NORRELL and in stage productions including THE SERVANT OF TWO MASTERS at the RSC and FAR AWAY at The Young Vic.

About Starcross Entertainment

Launched in 2018, Starcross creates the very best in international broadcast properties. With BAFTA-winning writers and producers in house, Starcross Entertainment has a diverse production slate that encompasses multiple genres. Recent productions include THE DRIFTERS and THE HUNGRY. Future projects include comedy series BEAUTY SCHOOL, historical epic SALADIN, and supernatural horror THE LONGING.