



Searchlight Pictures, BBC Film, and BFI Present

A DJ Films and Turnover Films Production

Rye Lane

Starring

David Jonsson as Dom	Vivian Oparah as Yas
Karene Peter as Gia	Benjamin Sarpong-Broni as Eric
Malcolm Atobrah as Jules	Alice Hewkin as Tabby
Simon Manyonda as Nathan	Poppy Allen-Quarmby as Cass

Directed by **Raine Allen-Miller**

Written by **Nathan Bryon & Tom Melia**

Produced by **Yvonne Isimeme Ibazebo, Damian Jones**

Executive Produced by **Eva Yates, Rose Garnett, Kristin Irving, Sophie Meyer, Paul Grindey, Charles Moore**

Director of Photography **Olan Collardy**

Production Design by **Anna Rhodes**

Costume Design by **Cynthia Lawrence-John**

Hair and Make-up by **Bianca Simone Scott**

Casting by **Kharmel Cochrane**

Edited by **Victoria Boydell**

Original Score by **Kwes**

<https://press.searchlightpictures.com/>

Running Time: 79 minutes

Rated: R for language, some sexual content and nudity

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Rye Lane

From director Raine Allen-Miller, **RYE LANE** is a romantic comedy that stars David Jonsson (“Industry,” “Deep State”) and Vivian Oparah (“Class,” “The Rebel”), as Dom and Yas, two twenty-somethings both reeling from bad break-ups, who connect over the course of an eventful day in South London – helping each other deal with their nightmare exes, and potentially restoring their faith in romance.

Searchlight Pictures, BBC Film, and BFI present **RYE LANE**, a DJ Films and Turnover Films production. Written by Nathan Bryon & Tom Melia, and directed by Raine Allen-Miller, the film is produced by Yvonne Isimeme Ibazebo and Damian Jones. Kharmel Cochrane is the casting director, Olan Collardy is the director of photography, Victoria Boydell is the editor, Anna Rhodes is the production designer, with costume design by Cynthia Lawrence-John, hair and make-up by Bianca Simone Scott, and an original score by Kwes. The film was developed with the assistance of BBC Film, and funded by Searchlight Pictures, BBC Film and the BFI (awarding National Lottery funding). Executive Producers are Eva Yates and Rose Garnett for BBC Films, Kristin Irving for the BFI, Sophie Meyer, Paul Grindey and Charles Moore.

RYE LANE will make its world premiere at the 2023 Sundance Film Festival. Searchlight Pictures will release the film theatrically in the UK on March 17th, 2023 and the film will stream exclusively on Disney’s DTC platforms as a Hulu Original in the U.S. and on Disney+ Internationally for the rest of the world on March 31st, 2023.

OVERVIEW

RYE LANE is a modern-day romantic comedy based in South London about two young people falling in love while finding themselves in the process. Dom (David Jonsson) and Yas' (Vivian Oparah) story begins when they meet in an unlikely spot and follows the two through what turns out to be a serendipitous day for them both. Fresh from break ups – complete with drama and betrayal – the next hours take them on a journey of self-discovery. The more they learn about each other, the more they are drawn to one another as they go through encounters with their past loves and acquaintances. Dom and Yas start to see the place where they've always lived through new eyes, brought out especially by the work of director Allen-Miller who, with long-time collaborators, cinematographer Olan Collardy, production designer Anna Rhodes and costume designer Cynthia Lawrence-John, washes everything with extraordinary colour.

RYE LANE marks Raine Allen-Miller's feature directorial debut. "I always insisted that I would write my first feature film, but when producer Damian Jones sent me the **RYE LANE** script I gave it a read and embarrassed myself laughing out loud on the train. I loved the dialogue, but also felt like there was a lot of room to develop the script and add my touch," says Allen-Miller.

"I don't want to put the film solely in a rom-com box," she continues, elaborating on the way the film includes elements of so many genres. "It's a film that spends time with two people who you just love immediately. Yes it's funny, and yes it's romantic, but it exists as much more than that."

The screenwriters, Nathan Bryon & Tom Melia, initially completed the script in 2018. On the surface, the two main characters are entirely different personalities, with Dom's natural tendency to stick to the rules in complete contrast to Yas' eccentricity and disarming curiosity about life. **RYE LANE** follows them on an eventful day around their native South London and ties them together through the shared experience of heartbreak and failed relationships.

Kharmel Cochrane was the casting director. "I'm an indie film fan. I love independent films or films that have independent quirks/culture. This was genuinely one of the best experiences of my life," Jonsson explains. Cochrane and Allen-Miller were blown away as soon as the pair were in a room together for a chemistry read. Jonsson continues, "When I met Vivian, I knew immediately that 'yes, this girl is something different'."

Yas has infectious energy and signature wit that immediately drew Oparah to the role. "I liked how messy of a character she is. Usually in rom-coms, the guy does the grand gestures after messing everything up, but I like how the film subverts that. I enjoyed being a character that is allowed to be messy and have things to sort out. I feel like there aren't women characters that are allowed to just exist in their chaos and sort it all out freely, which I enjoyed." Allen-Miller agrees, having worked with the writers and producers to shape Yas' character. "With rom-coms, there is this archetypal story arc – the funny guy who can rely on just being funny, and then the portrayal of the really attractive girl wandering around, who just exists to absorb his brilliance. With **RYE LANE**, I wanted to make the woman character truly funny, without the pressure of needing to be polished 24/7."

Allen-Miller also felt the main character's background was essential to the authenticity of the film. "It was originally written to be set in Camden. I'm from Manchester but I moved to South London when I was 12. It's an important part of London for me, but it's just an important place in general – the history of it, its identity, the multicultural influences. Growing

up there, going to Nour Cash & Carry with my Gran to get seasoning did so much for me and I really wanted to showcase it in a different way.”

Both Jonsson and Oparah remark on the flexibility they were given with the nuances in the script, which ultimately ensured maximum authenticity. “Our writers and director were amazing and handled the script with such sensitivity and we were always encouraged to say things in a different way if it felt more authentic to us,” explains Jonsson. “They welcomed the fact that we were young and from London, and it genuinely felt like an immersive experience, one that evolved with us at the centre of it.”

THE CHARACTERS

The film begins with the spotlight on Dom (Jonsson), who is reeling from a breakup with his long-term partner, Gia. “He’s massively different from any character I’ve played, and that was what I wanted, something varied. I remember finishing up “Industry” and I wanted to do something that was closer to me and what I care about. Dom is kind of that and kind of not, in the best way. I remember reading the script and it said Dom was good looking but in an awkward kind of way,” remarks Jonsson, laughing at the unwanted similarity between himself and his character. “But Dom is struggling with what he wants to say, how he wants to say it, and what’s going through his head – and that works because Yas knows how to pull stuff out of him.”

Crying in the toilets at his friend’s exhibition is a low point, but things begin to look brighter for him when he meets Yas, whom Dom doesn’t know has overheard his breakdown. “Yas is this fireball, she’s just crazy,” explains Oparah. “I love her and she deserves to be loved because she’s so cool but also so in need of love. It’s so easy to assume that people who are outwardly fine, are fine – but sometimes they’re not really, and I liked that about her character.”

On initial meeting, Yas is seemingly the opposite of Dom: a free spirit who isn’t fazed by the moments in life that some would consider awful. “It’s funny because she’s so free and that’s why Dom is drawn to her – but people that come across that free, are usually not that free”, explains Oparah. “She’s so good at expressing this supposed freedom and not being fazed by anything that you almost believe her, or you want to believe her.” Dom and Yas’ differences could come off as glaring – and at first, Yas’ carefree attitude seems to irritate Dom, who shares his heartbreak story with her.

So, how do these two people with opposing ways of thinking end up spending an entire day together? “They’re actually similar though, aren’t they?” continues Oparah, “they seem different and Yas is chill and Dom is uptight but they’re also SO similar, which is why they’re drawn to each other. You don’t spend a whole day with someone you have nothing in common with!”

The chemistry that Dom and Yas have in the film resembles energy that Jonsson and Oparah have in real life. “We explored what these two must’ve been feeling, thought about how certain things would make them feel, not just the deep stuff but also what would make them laugh, what would make them happy. There was a lot of overlap between us actually. Off the back of that, we developed our own relationship, which was so helpful,” says Jonsson. Oparah echoes this, explaining that this is the first time she’s been in a role that spends so much time with only one other character. “You kind of follow their journey platonically in real life because we spent so much time together in a quick space of time and had to be vulnerable straight away. It was weird, but good-weird. I loved it”.

Dom's ex-girlfriend Gia is played by Karene Peter. Their split has a harsh effect on Dom after she breaks up with him, and seemingly moves on very quickly, attempting to brush off any awkwardness or complexity that a breakup usually ensues. "Gia is very poised, very controlling, but she does have a human side to her," explains Peter. "On the surface, you might think she's a bit of a villain, but she's someone just trying to find herself in her twenties and maybe not doing the best job of it, but learning along the way."

Dom and Gia's relationship ended because of her infidelity, making Gia's attempt to brush over any awkwardness even more ridiculous. The man she cheated with is Dom's long-term best friend Eric (Benjamin Sarpong-Broni), who is now in a full-blown relationship with her. Despite this, he is hard to hate as a character, providing ample comic relief. Sarpong-Broni describes him as 'happy-go-lucky'. "He leads with love in a really kind of simple but immature way. And I think his main aim is to make people happy and to just bring joy to his environment."

Yas' relationship troubles stem from her ex-boyfriend, fellow creative Jules (Malcolm Atobrah). Although both artistic, their personalities appear to be at odds with each other throughout **RYE LANE**, and Attenborough describes Jules as an artist who takes his work too seriously. "I think that's as far as I relate to Jules because he's very, very different to who I am. I would say he's misunderstood although many would not agree. Dramatic, or passionate should I say. And he's also quite successful". Jules and Yas' clashes provide both a story-telling arc and a soul-revealing moment for both Yas and Dom in the film.

THE PRODUCTION

RYE LANE was produced by Damian Jones (*See How They Run*, *The Iron Lady*, *Belle*) and Yvonne Isimeme Ibazebo ("Top Boy", "Guerrilla"), who both describe the process as "remarkable".

Upon reading the film's script, Jones describes an instant affinity. "I'd known Nathan, one of the co-writers, for a while, and as soon as I read the script, I loved it. It was exciting, it was young, I laughed - it ticked all the boxes for me. I was also very keen that we had a director on board from an early stage. After trawling around looking at different director options, it was actually Yvonne who suggested Raine." Jones emphasises the collaboration that took place between cast and crew, explaining that everyone's perceptions of the script and different scenes added to the energy displayed in the film.

Ibazebo also embraced the importance of collaboration on set. "Damian worked on the initial stages of production", she explains, "and then a few drafts in I came on board and was able to get involved. Working with Raine was great, she had clear ideas, and the other creative heads of department did too – because filmmaking is all about collaboration, and we all worked together to bring particular visions to life. From the filmmaking team to the cast, we all wanted to elevate the film and the genre and I think that was so evident on set and throughout production."

The film was produced on location in South London, an area known for its character and diversity. "I sincerely believe that this film will speak to all ages, all ethnicities, all types of people – it's a comedy at its heart, with a romantic story weaved within it," Jones continues. "It could be easy to take all of that against the backdrop of South London and get confusing, but actually the film highlights the area as this sort of weird and wonderful place, much like the film's main characters", a sentiment that director Raine Allen-Miller reiterates. "I like to

elevate reality, make the mundane magical. I wanted to showcase the location, and the characters in way that felt fresh and unique.

The on-location shooting, which occurred in areas of South London, added to the authenticity of the film. A scene filmed in Aylesham Centre, the shopping centre and indoor market on the real-life Rye Lane, features nuances that would feel entirely realistic for those familiar with the area, and beautifully nonsensical for those unfamiliar with the area as a sequinned cowboy moonwalking through the centre past Dom and Yas.

Anna Rhodes, the film's production designer, explains the importance of the on-location shooting. "South London is so important to the story and is a character in the film in its own right. We were really specific with all the locations and didn't want to fake anything. We were shooting things in real locations that these characters would be hanging out in." Writers Bryon & Melia added, "As much as we love those glossy rom coms set in London, we wanted to show our version of London, and show the heart and soul of the area."

Rhodes also spent time to make sure locations were specific to the personalities of the characters. "We brought to life the story by researching everything. We read the script and allowed it to sink in and watched beautiful old films that Raine had been inspired by," explains Rhodes. "Then we started with mood boards and collecting loads of references and put them all together. Then finding out where we felt the biggest art department moments are in the script. For example, Yas' bedroom was a really big moment and Jules' flat too".

Olan Collardy, the film's director of photography explains, "I remember reading the script and I thought, 'This is amazing,' it was a page turner. I read it all in one sitting, and I think, for me, what's great about it is the dialogue. How intelligent, how smart and how funny the dialogue is." Remarking on how his own personal influencers allowed him to bring life to **RYE LANE**, "I think for me the more I mature in my craft, the more I reference paintings, especially the golden age of Dutch painters, so your Vermeers, your Rembrandts, and also I rely a lot on photography. There are also cinematographers that I look up to, folks whose ideologies and principles I love, in terms of how they approach image-making and how they bring themselves to say things - how that permeates into their work and how they're able to imprint their philosophy into their work, and I think for me, that was something I was keen to implement here too."

RYE LANE is a feature film debut for multiple key members of the cast and crew, including Allen-Miller, Jonsson, Oparah, Rhodes and Collardy himself. Commenting on the collaborative nature that allowed a great and honest flow of work, while also being challenging, he adds, "You can't just go rogue, everything is connected – my work, the work of the AD, the vision Raine has. But we worked together and it was worth it".

THE MUSIC

Allen-Miller has always adored Kwes' work, so when she went to initially cut **RYE LANE**, she did so to his tracks as temp music. It fit the style she envisioned, so it made sense to ask him to do the music for the film. It was wholly arranged and composed by Kwes, who was brought on to the project at post-production to create the soundtrack and score. It is filled with music that compliments the ups and downs of Dom and Yas' relationship – Kwes curated it precisely for the film.

"Most of the music is original, with a few bits of sourced songs, but still mainly my music," explains Kwes, with a personal favourite being the inclusion of his song "LGOYH",

which stands for “Let Go Of Your Hurt,” a song used for the breakup montage towards the final stages of the film.

“Raine reached out to me and my publishers, but we have a few mutual friends, so I knew her. I jumped at the chance – scoring a film was something I always wanted to do, but didn’t expect it to happen so quickly,” continues Kwes, explaining the initial conversations that led to his involvement.

“I was sent a mood board of images that explained the tone of the film visually, and was also sent the script. I was able to work with the feel of it. It was easy because I loved the film on first watch, but it was hard to get into the headspace that allows me to respond wholly to just the picture,” he explains, comparing working on the score to the act of automatic drawing, listening to words and drawing what is being described on first listen. “It’s quite a whimsical score, it’s quite silly, but still in line with the tone. I was afforded room for mistakes and growth and in a way, the score kind of grew with the film. Raine really encouraged that.”

Kwes and Raine’s prior connections helped to fuel a great working relationship, with Kwes remarking on the flexibility he was afforded throughout the process from not only Raine, but Rupert Hollier, the music supervisor, and Hashim Alsaraf, the post-production manager. “Working with Hashim was really helpful – we finished off the score at the broadcast studios at Abbey Road, and he was really helpful in bridging the on-set experience, and what we were doing post-production. We were on the same page and it just seemed to work”.

A key element that transitioned from the film to the score was the colour palette, with the soundtrack and score designed to match the vibrancy of the script, something that Kwes specifically considered when working on the soundtrack. “I really wanted to set the mood for the film – the cast and the script had already done the work, so it was important for the score to compliment that”.

FILMMAKER BIOGRAPHIES

RAINE ALLEN-MILLER (DIRECTOR)

Raine Allen-Miller is firmly establishing her name within the industry as ‘one to watch’. She was picked as a Screen Star of Tomorrow in 2021 and this year will see her directorial debut feature *Rye Lane* receive its World Premiere at the Sundance Film Festival.

Born in Manchester before moving to South London aged 12, Allen-Miller’s route into filmmaking saw her segue from studying Art & Media at the Brit School to illustration at Camberwell College of Arts through to a career in advertising, working at Saatchi & Saatchi, Anomaly, and Mother.

Allen-Miller directed her first music video for Salute’s *Storm* in 2016, a pre-Brexit video that celebrates immigration and the culture that it brings to the UK. Catching the industry’s attention, her first commercial for ASOS picked up Campaign’s ‘pick of the week’ – an incredible accolade for a director’s first commercial.

In 2018, Allen-Miller directed her a short film *Jerk*, which depicted an elderly Jamaican man’s battle with depression. The film premiered at the BFI London Film Festival to huge acclaim and caught the attention of Eva Yates, Head of Film at BBC Film. Yates and producer Damian Jones approached Allen-Miller to direct *Rye Lane*, an original screenplay written by Nathan Bryon & Tom Melia. Allen-Miller developed the screenplay with the writers, BBC Films, the BFI, Yates and the script editor Sophie Meyer, with Searchlight Pictures coming onboard to fund and distribute the film.

The film showcases Allen-Miller’s visually inventive style and launches us into her playful and vibrant world, shaping a film that celebrates meeting the right person at the wrong time. The film will be released theatrically in the UK, with streaming launches in the US and international in March 2023, following the premiere at Sundance.

Allen-Miller is currently developing her own screenplay and a comedy-drama series.

DAMIAN JONES (PRODUCER)

Damian Jones is one of Britain’s most prolific independent film producers. A career that spans over fifty feature films, he has collaborated with prestige directing talent and cast to create critical and commercial films including the Oscar winning *The Iron Lady* (Phyllida Lloyd), *Lady In The Van & The History Boys* (Nick Hytner), *Belle* (Amma Asante), *Welcome to Sarajevo* (Michael Winterbottom), *Millions* (Danny Boyle), *Goodbye Christopher Robin* (Simon Curtis), *Sex&Drugs&Rock&Roll* (Matt Whitecross), *Dad’s Army* (Oliver Parker), *Kidulthood & Adulthood*, and *Absolutely Fabulous The Movie* (Mandie Fletcher).

Other film credits include MJ. Delaney’s *Powder Room*, Gregg Araki’s *Splendor*, Regan Hall’s *Fast Girls*, and Vondie Curtis-Hall’s *Gridlock’d*. Most recent productions and releases include Michael Winterbottom’s *Greed*, Argyris Papadimitropoulos’ *Monday*, Romola Garai’s *Amulet*, Rapman’s *Blue Story*, and Jim Archer’s *Brian & Charles*.

He is in post on Richard Eyre’s *Allejulah*, Eddie Steinberg’s *I Used To Be Famous*, *Greatest Days* the Take That musical, and the YA comedy *Seize Them* directed by Curtis Vowell.

**YVONNE ISIMEME IBAZEBO
(PRODUCER)**

Born in Scotland, raised in Nigeria and now living in the UK, Yvonne Isimeme Ibazebo has always been passionate about stories – in whatever form. As a freelance Line Producer, Ibazebo has worked on a wide variety of film & TV projects with an array of talented directors and actors. From artist / filmmaker John Maybury's debut feature, *Love is the Devil*, which starred Daniel Craig and went on to be nominated for the Un Certain Regard award at Cannes and to win Best British Feature at the Edinburgh International Film Festival, to *Top Boy*, nominated for a Best Mini-Series BAFTA and winner of the Royal Television Society's Best Drama award. On "Top Boy", Ibazebo collaborated with award-winning directors Yann Demange, Reinaldo Marcus Green, Nia DaCosta and Aneil Karia, with Drake joining the series as Executive Producer.

Other projects include Harmony Korine's *Mr Lonely*, starring Samantha Morton and Werner Herzog (nominee Un Certain Regard at Cannes), Ngozi Onwurah's *Shoot The Messenger* starring David Oyelowo and Daniel Kaluuya (nominee Best Narrative Feature at Tribeca). And in television, Marc Munden's *National Treasure* starring Robbie Coltrane, Andrea Riseborough and Julie Walters, which won Best Mini Series at BAFTA and the Royal Television Society. Ibazebo also produced Oscar winner John Ridley's TV drama series, "Guerrilla", which stars Idris Elba.

Through her company, Turnover Films, Ibazebo is currently developing a variety of projects including a TV series, a book adaptation, and two features.

**TOM MELIA
(WRITER)**

Tom Melia is a writer and producer for television and feature-film. He is currently developing his hour-long drama series "Dirty Deed" with his sister/co-writer Charlotte Melia, as well as other original series in development. He is also a regular writer for "Hollyoaks", having written over 65 episodes. He has also written for the TV series "Bloods" and YA drama "Zero Chill".

Melia's previous original TV pilot "Fail" is currently available on BBC3 and is based on his own original web-comedy series "The Art of Awkward Conversation" which he wrote, produced and directed. Melia has extensive experience as a producer/director and working with production teams worldwide, working across a variety of genres.

**NATHAN BRYON
(WRITER)**

Nathan Bryon is an actor, a BAFTA-nominated writer and a Sunday Times Best Selling Author, who grew up eating as much Uxbridge Road Caribbean food as his bank balance would allow. He is best known to viewers for his role as regular character Jamie in "Some Girls" and "Benidorm's" sunniest holiday maker, Joey Ellis.

Bryon has secured a 3 picture book deal with Penguin Random house. His first book Look Up! (June 2019) was the number 1 picture book from a debut author and illustrator in 2019, On the Sunday Times Bestseller list and Won the overall Waterstones Children's book

prize in 2020. Clean UP! The follow up was published in July 2020. Illuminated has just optioned the book to develop into a TV series. Bryon new book in the series Speak Up will be out in 2023.

Bryon co-created and wrote BAFTA nominated, RTS nominated and Rose D'or nominated comedy "Bloods", the 1st series 6x30 TX'd in May starring Samson Kayo, Jane Horrocks, Lucy Punch, Julian Barret, Adrian Scarborough to name a few, the independent gave it a 5* review and called it "A magnificent paramedic comedy full of gallows humour".

Bryon has just adapted Jacqueline Wilsons' "Little Darlings", a 4 x 30 series which he co-wrote with Jonny Wright in which Nathan also acts.

Bryon also has various TV projects in development.

OLAN COLLARDY (DIRECTOR OF PHOTOGRAPHY)

Olan Collardy is a cinematographer with a unique background and a passion for creating stunning and emotionally charged visuals. After achieving a degree in Computer Science and a successful career at one of Wall Street's leading firms, Collardy rediscovered his love for art and decided to pursue a career in cinematography. His diverse portfolio includes work in television, films, fashion, lifestyle, and commercials for luxury brands, and he has earned a reputation for his keen eye for detail, artistic vision, and expert use of light.

Collardy's impressive list of accomplishments includes having a number of films being selected for the Sundance Film Festival, London Film Festival, BFI Future Film Festival, and winning the Best Narrative Short at the Tribeca Film Festival. In addition to his professional work, Collardy also teaches cinematography workshops at prestigious institutions like the National Film and Television School and serves as a guest speaker at film festivals. He is constantly seeking new challenges and opportunities to grow as a filmmaker and to create lasting relationships with his collaborators.

ANNA RHODES (PRODUCTION DESIGNER)

Production Designer Anna Rhodes was named Screen Star of Tomorrow 2022. Rhodes designed BIFA nominated feature documentary *Being A Human Person* directed by Fred Scott. Her award-winning Shorts include *Boat*, directed by Louise Stern, *Method* directed by George Belfield and *Diagnosis* directed by Eva Riley. Rhodes works across Film & TV, Commercial, Music Video, Events and Stills. She is based in London. Directors include: Steve McQueen, Raine Allen-Miller and Oscar Hudson to name a few.

CYNTHIA LAWRENCE-JOHN (COSTUME DESIGNER)

Award Winning Costume Designer & Stylist Cynthia Lawrence-John studied Film & Photography at the London College of Printing and upon graduating, began her career as a fashion, documentary and art photographer. Lawrence-John's unique & eclectic career saw her progress in fashion styling from assistant at the globally renowned Dazed & Confused magazine, to Fashion Director at Sleeze Nation magazine. Soon after making a distinct mark in the fashion industry, Lawrence-John co-founded fashion magazine Volt.

In editorial, Lawrence-John's celebrated work includes I-D. and Vogue IT. Photographer collaborations throughout her career include Nick Knight, Jamie Morgan, Rankin and Frederike Helwig, to name a few. Lawrence-John's internationally acclaimed work in the music industry includes artists Young Fathers, Hot Chip, Lil Simz and Dizzie Rascal with directors including Ninian Doff, Diane Martel, Jake Nava and David Wilson.

In commercials, Lawrence-John has worked on award winning, cutting edge campaigns for high end brands such as 'Nike', 'Virgin', 'Adidas' and 'Absolut Vodka' for directors including Autumn de Wilde, Raine Allen-Miller, Paul Hunter, Nicolas Winding Refn, Melina Matsoukas and Jake Nava.

In Film & Television, Lawrence-John's credits include award winning short films such as *Landline* for Matt Houghton, as well as features such as *Knuckledust* for James Kermack, and *Medusa Deluxe* for Thomas Hardiman. Most recently Lawrence-John designed TV series "Jungle" for Junior Okoli and has just wrapped on series "Champion" for Candice Carty-Williams.

Lawrence-John has had her work exhibited as part of a group exhibition on Black British style at the V&A in the UK; as well as having her work exhibited as part of the renowned Beyond Desire exhibition at the Museum of Fashion in Antwerp, Belgium.

BIANCA SIMONE SCOTT (HAIR AND MAKE-UP BY)

In the forefront of the industry for Music, TV, Commercials, and Film is Bianca Simone Scott, a highly regarded and versatile self taught hair and makeup artist and designer.

After a successful trial at the MOBO Awards working on rapper Mos Def and singer Brandy, Bianca Simone Scott was given her first significant professional opportunity when she was offered a position on the EMA glam team. A few weeks later she was assigned to the Black Eyed Peas the night that they won their first EMA Award. With hard work and team spirit, she would become a key artist. Highlights would include the hair for Diddy and Beyoncé's bands and dancers on more than one occasion. Following this, there were numerous opportunities with MTV, The Brits, and The Music Hall of Fame.

In addition to the award shows, Scott established a solid career in music, designing hair & make up for videos, live performances & stills. Artists include but are not limited to Stormzy, Labrinth, MNEK, Corinne Bailey Rae, French Montana, Slash, Kojey Radical, RadioHead & Little Simz.

Scott also thrives in the commercial space. She has collaborated creatively with the majority of the top names and luxury brands. Coke, Nike, Adidas, McDonalds, Samsung, Google, Virgin and Sky working with renowned directors, including Autumn De Wilde & Raine Allen Miller.

Scott has editorial credits in Vogue Italia, I-D, GQ, Wonderland, Notion, Fault, Schön, and Glam Cult, among others. She was also the Hair Designer for Ghana's first ever Fashion Week.

Her film and TV credits include 'Hair & Make Up Artist', 'Small Axes', 'Mangrove 9', 'Lovers Rock' & 'Alex Whittel', Steve McQueen (BBC), 'Turn Up Charlie' (Netflix) & 'Liar 2' (ITV) all for BAFTA winning Make Up Designer Jojo Williams; 'Black Mirror - Hang the DJ' Tim Van Patten (Netflix); 'Make Up Supervisor', 'The Mallorca Files' (BBC), both for BAFTA & Golden Globe winning Make Up Designer Magi Vaughn.

There have been a host of stars that Bianca has worked for on red carpets, including Morgan Freeman, Dame Helen Miren, Woody Harrelson, Idris Elba and Cuba Gooding Jnr. Her attention to detail, her creativity and vibrant personality allow both her work and character to shine in every setting.

**KHARMEL COCHRANE
(CASTING BY)**

Kharmel first cut her cast teeth as a Casting Director on the acclaimed Daniel Wolfe music video *Time to Dance* starring Jake Gyllenhaal and Callum Turner. She followed up with award winning films such as *Lilting* (2014) and the Bafta award winning *Home* (2016).

Over the past 11 years, she has earned a reputation for championing new and diverse talent and projects like *The Witch*, *The End of the F**king World* and *The Lighthouse* firmly cement her position as one of the most exciting British Casting Directors working today.

Recent projects include *Saint Maud*, *Lady Chatterley's Lover*, and *The Silent Twins*. Kharmel has continued her collaboration with Robert Eggers and worked with Alex Garland, Emerald Fennell, Renaldo Marcus Green and Neil Blomkamp in the last year on their new projects.

**KWES
(MUSIC BY)**

Kwes is a British composer, music producer and artist from London, England. He is signed to Warp Records. He released his debut album *ilp* in October 2013 and has since gone on to write and produce music for the likes of Solange Knowles, Sampha, Loyle Carner, Black Coffee, Tirzah, Nubya Garcia and numerous others.

**VICTORIA BOYDELL
(EDITOR)**

Victoria Boydell began her career as an assistant, working on iconic films such as *The Crying Game*, *Orlando*, *Interview With The Vampire*, and *Twelve Monkeys*. It was not long before Boydell began editing in her own right on television dramas such as "Hustle", "Coming Up", "Spooks" and "Luther". In 2009, Boydell received her first BAFTA and RTS award nominations for Best Editing for the mini-series "Occupation", directed by Nick Murphy.

Other television credits include "Random", starring Nadine Marshall and Daniel Kaluuya, for which Boydell was nominated for the RTS Awards; "Great Expectations", directed by Brian Kirk, which led to further RTS and BAFTA Craft nominations; mini-series "Southcliffe", directed by Sean Durkin; and "London Spy", starring Ben Wishaw, for which Boydell received another BAFTA Craft nomination.

In 2011, she was awarded the Panalux Craft Award at the Women in Film and Television Awards and was also nominated for the RTS Awards for the TV movie *Random*, which featured Nadine Marshall and Daniel Kaluuya.

Her feature film credits include Rufus Norris' celebrated debut feature *Broken; Africa United* with director Debs Paterson; *Belle*, directed by Amma Asante; John Madden's *The Second Best Exotic Marigold Hotel*, starring Judi Dench and Maggie Smith; Gurinder Chadha's

Viceroy's House; Simon Curtis' *Goodbye Christopher Robin*, starring Margot Robbie and Domhnall Gleeson; and Dan Friedkin's *The Last Vermeer* with Guy Pearce and Claes Bang.

In 2020, Boydell collaborated once again with director John Madden on the WW2 period drama *Operation Mincemeat*, with Colin Firth, Matthew Macfadyen, and Kelly Macdonald.

Her latest feature project includes Emerald Fennell's *Saltburn*, starring Barry Keoghan and Carey Mulligan, which she is currently working on.

ACTOR BIOGRAPHIES

DAVID JONSSON (DOM)

In 2017, David Jonsson played opposite David Tennant in Patrick Marber's *Don Juan In Soho*. In 2022, he performed a one man play *And Breathe...* adapted from Yomi Sode's poetry collection at the Almeida Theatre to rave reviews.

Jonsson has multiple TV credits, his most notable role as Gus in the series "Industry". Further credits include "Endeavour" and "Deep State" season 2.

Jonsson will appear in Caleb Azumah Nelson's directorial debut *Pray* and it has been announced that David will star in *God's Spy* written and directed by Todd Komarnicki.

VIVIAN OPARAH (YAS)

Vivian Oparah is a rising burgeoning star within the British acting landscape, with a plethora of diverse work promising a very bright future.

2023 is set to be a big year for Oparah having recently finished filming *Then You Run*, which is the new drama by Ben Chanan. This show follows the story follows four friends whose dreams of the perfect summer holiday spiral into a dark and perilous adventure after they inadvertently cross paths with some of the most dangerous people in Europe. Oparah plays one of the leading roles of the reckless 'Stink'. She plays opposite Leah McNamara, Richard Coyle, and Cillian O'Sullivan in the eight-part series.

Prior to this, Oparah's acting journey began when she was cast out of the National Youth Theatre into a leading role of 'Tanya Adeola' in the hugely successful "Doctor Who" spinoff series, "Class". She also starred in the critically acclaimed TV series "I May Destroy You" written, directed, and produced by Michaela Cole and *Teen Spirit*, the 2018 musical drama film opposite Elle Fanning and Rebecca Hall.

In addition to her film and TV work, Oparah has taken to the stage in several productions which include *Fanny And Alexander* at the Old Vic starring Olivier winner Penelope Wilton, and Thomas Arnold in the stage adaptation of Ingmar Bergman's classic film. She also took to the stage at The National Theatre in the extraordinary and provocative play *An Octoroon* after a sold out run at the Orange Tree Theatre. The cast included Cassie Claire, Emmanuella Cole, and Celeste Dodwell.

It's worth noting that Oparah is a gifted musician and has some very exciting news to share in due course.

POPPY ALLEN-QUARMBY (CASS)

Poppy Allen-Quarmby is a Sheffield born actor, based in London. Since graduating from the Guildhall School of Music and Drama, Allen-Quarmby has featured in *Rebecca* (opposite Lily James and Sam Riley) and taken on the role of Delia Rawson in "Gentleman Jack" along with other screen and theatre projects.

**SIMON MANYONDA
(NATHAN)**

Simon Manyonda is a London based film/TV and stage actor. His recent film credits include *Northern Comfort*, *The Witches* and *Underdogs*. On TV, Simon can be seen in "Pennyworth", "Van Der Valk", "The Bay" and "His Dark Materials". Simon's theatre work include *The Clinic* (Almeida Theatre), *Far Away* (Donmar Warehouse) and *Actually* (Trafalgar Studios).

**KARENE PETER
(GIA)**

Karene Peter is a London based actor who trained at the Identity School of Acting, and is represented by Identity Agency Group.

Peter's recent TV credits include a series regular on "Emmerdale"; recurring role in "Call The Midwife" (Series 10), and "Unforgotten" (Series 2). Previously, she starred as a series lead in two seasons of "The Sparticle Mystery".

Feature film credits include the comedy feature film *Mindhorn*, directed by Sean Foley.

**BENJAMIN SARPONG-BRONI
(ERIC)**

Benjamin Sarpong-Broni is a London based actor. Ben graduated from the University of Northampton with a BA in Drama and trained at the Identity School of Acting, further honing his craft.

He has since appeared in a variety of film, television, and stage projects. Ben's film credits include *The Intent 2* directed by Femi Oyeyiran, and *The Young Cannibals*. His television credits include "Cancelfrank", by comedy taster director Sophie Di Martino, "Drunk History", and "Delicious".

Stage credits include the lead role of Mike Eghan in *Drum* at the Omnibus Theatre, performed in 2022.

**MALCOLM ATOBRAH
(JULES)**

Malcolm Atobrah recently filmed feature film *Red, White & Royal Blue*, based on the novel by Casey McQuiston. His TV credits include "Death In Paradise", "Intergalactic", and "Shakespeare & Hathaway". Theatre credits include: *Rise* at The Old Vic.

Atobrah is based in London, and is represented by Identity Agency Group. He trained at The Identity School of Acting.

**ALICE HEWKIN
(TABBY)**

Alice Hewkin has just wrapped the supporting roles of 'May' and 'June' in Michelle Yeoh's new "The Brother's Sun". She can currently be seen playing the supporting role of

'Maeve' in the series "The Bastard Son And The Devil Himself", and will next be seen in Season 3 of "Miss Scarlet & The Duke" in which she plays 'Miss Ling'.

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