

# 1 Day

UK 2009

**Director**

Penny Woolcock

**Written by**

Penny Woolcock

**Director of Photography**

Graham Smith

**Composer**

Urban Monk

**Cast***Flash*

Dylan Duffus

*Pest*

Ohran Whyte

*Angel*

Yohance Watson

*Evil*

Tobias Duncan

102 minutes

*Our next screening...***Tulpan** (Kazakstan)

Tue 11 January 2011

Dir: Sergei Dvortsevov

Delightful comedy-drama filmed on the steppes of Kazakstan.

Lots happening as we bring you our final film of 2010 and take a short break until our next film in January:

- After tonight's screening is our AGM – stay and have your say!
- Tonight's raffle has 2 prizes! A top DVD, and a delicious Christmas cake made by WFS Chair Jacqui!
- Stuck for a Christmas gift? Why not give a WFS five film ticket? Costs £30, allows access to any 5 films from the 10 left this season, and comes gift-wrapped in a festive WFS card! More details overleaf.

By turns gloomy, frenzied, downbeat and violently melodramatic, Penny Woolcock's gang grime musical throbs intermittently with energy. The musical parts of the film work best, giving it a kind of unromantic *West Side Story* feel. The movie doesn't look strong on realism and authenticity, and yet it's got drama and an ingenuous sort of - emotional force.

*Peter Bradshaw, The Guardian*

Undoubtedly well acted and shot, and with a rip-roaring hip-hop score, it's impressively non-moralistic, just showing us how it is. That may be why Birmingham's cinemas have refused to show it.

*Derek Malcolm, Evening Standard*

When writer-director Penny Woolcock was violently mugged some years ago, she realised that her assailant was just as scared as she was. Using firsthand research, Woolcock decided to investigate what makes young people who are not inherently bad turn to crime. The result is *1 Day* – Woolcock's latest film and the first hip-hop musical (differentiating it from all the other British estate of the nation films out there), using rap to capture the frustration, anger and reality of the protagonists' lives, as well as how they define themselves. Think *West Side Story* meets *Bullet Boy*. The great thing is that as unlikely as it sounds it actually works. By street casting, using local rappers and people from the community to play the characters, as Woolcock previously did in earlier urban drama *Mischief Night*, the film succeeds as a convincing portrait of life on the margins. Woolcock never judges but suggests that this is a dog-eat-dog world where choices are limited. It also shows that peer pressure, fear of being left behind and bad role models all contribute. Engaging, uncompromising and realistic, with a cast whose previously untapped talent is fully on display here, and songs that feel an organic part of the narrative, Woolcock has overcome all odds to produce one of the best British flicks since *This Is England*.

*Priscilla Eyles, Little White Lies*

