

Wild Bill

UK 2011

Directed by

Dexter Fletcher

Writing Credits

Danny King

Dexter Fletcher

Director of Photography

George Richmond

Music by

Christian Henson

Cast*Wild Bill*

Charlie Creed-Miles

Dean

Will Poulter

Jimmy

Sammy Williams

Pill

Iwan Rheon

Steph

Charlotte Spence

Adam

Marc Warren

98 min

*Our last screening this season***The Hunter** (Aus)

Tue 13 May 2014

A mercenary is sent into the Tasmanian wilderness on a hunt for a tiger believed to be extinct.

Tonight we're delighted to be screening the debut feature of Dexter Fletcher, better known previously as an actor with film & TV credits as varied as *Caravaggio*, *Lock Stock & Two Smoking Barrels*, *Press Gang* and a cameo in the current series of *Rev*.

Charlie Creed-Miles has been a dependable player on screens big and small since his breakthrough in Gary Oldman's *Nil By Mouth* in 1997. But this is his finest hour. He rips up the screen in Dexter Fletcher's gritty comedy-drama set in the mean streets of south-east London. Tough-but-tender is a difficult routine for any actor, but Creed-Miles carries it off. With maturity and unassuming warmth, he turns himself into the beating heart at the centre of this likable and involving British picture, which incidentally shows that you are not necessarily letting the social-realist side down by having your characters smile and laugh. Creed-Miles's face – hangdog, melancholy and somehow invisibly bruised – eloquently tells us about a tough guy who has found that violence has led only to prison and humiliation. And Poulter takes a step up to adult roles as his son, Dean; it's a very good performance. Why can't all British crime dramas be so well written and well acted, and have a splash of comedy as confident as this?

Peter Bradshaw, *The Guardian*

Much like Paddy Considine's *Tyrannosaur*, on initial perusal *Wild Bill* oozes Britishness, dealing as it does with council estates, criminals and drug dealing. But Fletcher manages to take the clichés of the genre and effectively work them into something fresh. The cast are engaging, with Creed-Miles managing to evoke rage, regret and happiness while remaining resolutely understated. And Poulter, who impressed in *Son of Rambow*, also acquits himself wonderfully. Fletcher makes good use of the council estate setting, eschewing the usual grim and grey skies for a hazy summer feel alongside the overwhelming presence of the Olympic site (which provides a slyly ironic comment on the 'new' London being created for the event, versus the reality of many of its inhabitants). And while he avoids the excesses of former employer Guy Ritchie, there's a punch and energy to the film that help create some moments of real tension and humour.

Laurence Boyce, *Little White Lies*

Beautifully shot, *Wild Bill* dodges the cliché that low budget British films about dodgy geezers have to look horrible. There's an artful attention to capturing the light of the East London sky, illuminating the impermanence of the landscapes Bill and his sons inhabit.

Catherine Bray, *Film4*



Voting for *Come as You Are*: A-42 B-13 C-2 D-0 E-0 Rating: 92.5%