

1 DAY

A FILM BY PENNY WOOLCOCK

DYLAN DUFFUS

OHRAN WHYTE

YOHANCE WATSON

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Running time: 94 MINS 57

INTERNATIONAL SALES AGENT: TBC

Summary

A day in the life of a youth in the hood.

One Day is a high octane movie through a day in the life of an inner city hustler. The film follows Flash who wakes up to a phone call from Angel who is getting out of prison and wants the half a million pounds he asked Flash to look after. Flash is forced to strike a deal with Evil who lives up to his name. As the clock starts ticking Flash is pursued by everyone from a rival gang, the police, three irate babymothers and his granny with Pest, a little hood rat, for company.

Entirely street cast film, the film was shot on location in Birmingham. It features original hip hop and grime tracks - as well as gospel, reggae and spirituals -making it the first ever British hip hop film. While Flash gets robbed, harassed and shot at, the film explores life for many young men in the Afro-Caribbean community which originated the urban music at its heart.

Synopsis

A powerful high energy live rap (*WAR TUNE*) introduces The Old Street Crew and the Zampa Boys.

FLASH is taking care of his baby and cooking up some crack for a normal day on road when he gets a phone call from my man, ANGEL. Flash has been taking care of business for him while he's been in prison. ANGEL has unexpectedly been given early release and wants his paper - all 500 grand of it because he is under pressure from some more powerful gangsters to deliver. Flash is anxious because he is 100 bags (thousand) short. He leaves his baby mother Sashakay and sets off. Flash has two other baby mothers, Ashantay and Shakia and they are on the rampage because they have just discovered each other's existence.

Flash and his crew KITE, APACHE AND JB meet outside the prison. ANGEL emerges and demands a burger. Kite is irritated when an old white lady in the diner moves her bag away as if he is going to rob her and he and JB launch into a rap (*WHAT YOU LOOKING AT?*) and rampage around harassing the customers. They remember their friend El Presidente who was shot dead a year earlier. Flash gives ANGEL the 400 bags but ANGEL is angry - he wants all his P's immediately or he will lick Flash's head off. Flash is forced to phone his dodgy friend Evil, to exchange product for cash. Flash promises ANGEL he will get him the scrilla in two hours by 1 o'clock and drops him off for some loving at his sister Taleisha's.

Flash collects some crack bricks and a gun from his sleeping partner cars and finds a shabby little boy PEST asleep in one of them. He reprimands Pest for looking like a wasteman and advises him to improve himself by snatching a bag or pulling a necklace.

Flash meets Evil who claims that he didn't understand Flash wanted cash on delivery. Evil persuades Flash to drive him to his Baby Mother's to get the money. Flash is desperate enough to agree but becomes uneasy when Evil takes him to a house across the front line on the other side. Evil disappears upstairs after locking the door and Flash is jumped by four Zampa Boy robbers (*HIT 'EM UP.*) Flash escapes by bursting through a window after stabbing one of the robbers in the leg.

After a car chase Flash is trapped in a cul de sac and shot at but manages to escape through some gardens. Now stranded on the other side with no gun, no product and no car, he's challenged by some Zampa Boys and tries to persuade them that he is not repping for the Old Street Crew but a Christian on his way to a little Church nearby. (*FIASQO'S THEME*). His Nanny Ethel rescues him by challenging the group and takes him into church.

When the service is over the Pastor agrees to smuggle Flash out the back door and gives him a lift to the shopping mall. On the way the Pastor lectures him about the futility of gangs.

On his way home, Flash meets Pest again at the shopping centre. After a bad start Pest has managed to rob a couple of bags and has smartened up. The Zampa Robber boys catch up with them and Flash and Pest run into a shop and bump into Ashantay and Shakia and his four children. They harangue him (*MEN ARE FROM MARS*) about breeding them all up at the same time.

Flash and Pest escape and take the bus to the cemetery. Flash announces that this is the worst part of a terrible day – on the bus like some wasteman.

His crew are paying their respects at El Presidente's grave. They tell Flash that Angel is on the warpath, looking for him. (*EL PRESIDENTE*) They go their separate ways after being shot at again by some passing Zampas.

Flash does Nanny's shopping and goes to his Mum's very respectable house to retrieve some drugs and a gun he has buried in the garden. Flash's Mum refuses to let him leave without eating his dinner and reggae tunes accompany their meal. Taleisha his sister complains loudly about double standards - when she came home with a stolen pen she got a beating and yet when Flash arrived with a stolen telly Jennifer sat down to watch East Enders on it! Nanny tries to persuade him to go to church but Flash tells her he believes in the Big Bang.

Ashantay and Shakia track Flash down at his Mum's. Sashakay the third baby mother turns up too and Flash is cornered but rescued by his Mum who chases them away. Things get even worse when Angel turns up. Angel drags Flash into the garden and threatens to duppy him, he is hours late with the money. Flash agrees to sell off all his assets and get the hundred grand to Angel by midnight in the Happy Shopper car park.

Flash digs in the garden to find his stuff but Jennifer has hidden it. She reluctantly returns his gun and some heroin because he tells her he will be killed if she doesn't.

Flash and Pest set off to distribute food (drugs) to his shottas. Flash is back on his patch making money and feeling much happier. Angel comes to check up on whether Flash is on target. Flash and Pest meet Pest's Mum in a crack house and Pest starts crying when he realises Flash is her supplier. Flash tells him to toughen up.

Flash then goes to his Baby Mothers and he collects a pendant from Shakia and a bracelet from Ashantay. (*HELL NO!*) He then arrives at his sister Taleisha's to pick up some loose diamonds he has hidden at her house. He lets himself in quietly and hears bedroom noises. He hears his sister calling Evil's name.

Outside the house he rings Taleisha and tells her to look out of the window. He explains that he knows Evil is there and to put him on the phone. Evil peeps out of the window. Flash warns Evil that he will tell Angel that Evil is mashing his girlfriend unless Evil agrees to bring the 100 grand cash to the Happy Shopper car park at midnight and give it to Angel. Evil agrees.

Flash and Pest can finally relax. They go to Flash's flat for a smoke. Flash offers to give Pest his gun as long as Pest understands that by taking it he must be ready kill someone and do thirty five years in prison. Pest takes the gun. Flash walks out telling Pest to bring the gun. At the last minute Pest impulsively leaves the gun behind.

Evil drives to the car park with three Zampa Boys. Angel drives Apache, JB and Kite. Flash and Pest are in their own car. (*ANGELEYE.*) When they arrive Flash asks Pest to give him the gun and is horrified to discover that he left it behind.

Evil gives Angel the money. Angel then turns on Flash ready to shoot him for messing him around all day. Pest yells that that Evil has been sleeping with Taleisha, Angel's girlfriend. Angel shoots Evil, who shoots him. Assassin and the two Zampa Robbers burst out of Evil's car and kill Apache, JB and Kite who kill them. Only Flash and Pest are left standing.

Flash and Pest run through the night with the hundred grand back to Nanny Ethel's. They survived because they were not carrying a gun. Flash is stunned, all his friends killed. He tells Pest they have a hundred thousand pounds and Pest declares he wants to go to America. Flash sits up all night, wide awake. The following morning his phone rings. A man's voice asks if he needs food. P

Pest takes the call and drags Flash up. Off they go. It starts all over again...

Director's Statement

Something terrible is happening to young men in our inner cities. Boys are excluded from school, they then get bored and are easily drawn into street crime and drug dealing. Battle lines are drawn up in impoverished neighbourhoods and young men fight each other to the death. The *have nots* fighting among themselves is always in the interests of the rich and powerful. Nobody cares that young black men - or marginalized young white or Asian men - are killing each other, it only makes the news when a girl or a little white boy who is 'not involved' gets caught in crossfire. But every life is worth more than that. Every young man I met has been shot at. Many have bullet and knife scars. All of them have friends in the graveyard. When you ask how many of their friends have been killed they look blank and start counting. Sometimes they lose count. But this is not Beirut or Bagdad. It's Birmingham. London. Manchester. Nottingham.

While making the film we were often reminded of the reality behind the fiction. My main character was called Tricks for months until a phone call from Handsworth advised me to change the name because a youth called Tricksta had been shot dead over Christmas and it would be seen as disrespectful. During the prep and shooting period there were many incidents – not one of which even made the local news. Three people were shot in a close a few hundred yards from our office. A young black man died in intensive care after a long time in a coma because his head had been stamped on by some Asian youths. Two young men were shot to death by the Ladywood roundabout towards the end of our shoot. One of our extras was stabbed in the neck and shot. He was lucky and survived. Another extra failed to turn up because he had been shot in the foot. A boy shot himself by accident. We had a weekend off and returned to ask how things were. "It was a really quiet weekend. My mate got stabbed in the cheek, that's all." What kind of quiet weekend is that? The cemetery has many little wooden crosses draped with the gang colours and on a sunny day you will see big black cars full of young men coming to tend their bredren's graves. It's the way it is. The film exaggerates only that it all happens in one day. (But up the road from me on Essex Road in North London only two weeks ago two young men shot each other dead close to where a young lad had been stabbed to death recently.) It's a fiction not a documentary but it is telling a truth. And in some cases I watered things down. Flash is not Dylan Duffus who plays him but in some ways a less extraordinary person. Flash has five children with three baby mothers. Dylan has five children with four baby mothers and tries his best to be a father to them all.

Penny Woolcock Interview

Why did you choose to make a film about life in the inner city?

Near where I live in London small bunches of flowers appear regularly on grubby corners to commemorate another young man stabbed or shot. What does it mean? On a more personal note I was mugged violently late one night in North London. I struggled with the young man who punched me to the ground and kicked my head to get my handbag. There was a moment when we looked at each other and I could see he was as freaked out as I was. He was prepared to hurt me, maybe even kill me, but that was not his *intention*, he was doing a job, he just wanted my handbag. And I wanted to know who the hell he was and how he had at a place where he thought it was acceptable to bash women in the middle of the night for thirty quid. So I started with a question. Of course I did not meet him again and probably never will but I met others like him. And I liked them all. There are very few bad people in the world and most behaviour makes sense in a context. Maybe it's the context that's not working.

Research and creating the script...

Research takes patience. You hang about and persevere until you meet someone who you click with and when that happens the door opens wide. Before that it is shut in your face, over and over, a bit like being a Jehovah's Witness – and it's hard to keep the faith. It is very depressing because when you are constantly shunned you start to lose confidence. Young men would quite reasonably ask me what the film was going to be about. I'd reply that I didn't know because I needed them to be open with me, that I couldn't as a white middle class, middle aged woman write a script about their lives out of my head. "Yes but what it is about?" "I don't know yet, I need you to talk to me." "Yes but what it is about?" And so it went on and on in frustrating circles. The only thing that helps is a couple of vodkas, laugh till you cry, get up the next day and carry on hanging around people who don't want you there and think you are working for the police. It's really horrible.

Eventually I met a couple of people who actually liked me and things really took off. Dylan Duffus who plays Flash says he knew within thirty seconds that I was not a grass. Through him I met lots of people and heard lots of stories. I asked lots of questions and I made lots of notes. A lot of it was really funny, it's not all grim, of course it's not, there's a huge amount of humour and resilience and wit. As I got to understand the slang I realised how clever it was – it is intended to keep secrets, keep private and baffle white society just as the use of street names and intimate names are fashioned to protect you from being known and exposed. Tobeijah is also known as Beijah, as Orphan, as the Rev and as Oliver Twist. Sometimes I would realise that what I thought were two or three people were all the same person – but nobody tells you these things you have to slowly work it out. Money can also be paper, scrilla, p's or don's. Most people speak several languages, school English, street talk, code and patois.

I fell in love with the Jamaican community - there are some astonishingly clever genes running strongly through this community, so many highly intelligent, articulate people. When you think about how tiny Jamaica is and the massively disproportionate impact it's had on world culture from Bob Marley to Usain Bolt, it blows your mind. Both Grandmaster Flash and Afrika Bambaata had Jamaican parents, so even hip hop which we think of as quintessentially North American has Jamaican roots. And yet these boys fail at school. It's a huge mystery.

I went home with all my notebooks full, with all these voices in my head and wrote the script. Everything in my script is true although it did not all happen to 1 person in 1 day. Very early on I had the idea of containing the story in 24 hours and have Flash chased by his own side, the 'other' side, his three baby mothers and his family. I was struck by how respectful even the hardest men are to the older women. They call them 'Mummy' and are very tender towards them and the Nanny and the mother are there to show this. And I was intrigued by the mothers. They know exactly what their boys are doing and they don't exactly like it they understand. 'My mum's a soldier and I rate her for that. She knows I get depressed when I don't have no money.' Immigrants from Jamaica arrived very well educated and full of ambition. In some cases people have gone from being teachers and lawyers to street hustlers in a generation. From fighting the Special Police Group to killing each other. What have we done?

Why did you choose Birmingham...

This story could have been set in any large town or city in the country. I like Birmingham. It has energy, it's full of life and ambition and is very overlooked. I'd filmed there ten years earlier for a documentary called Shakespeare on the Estate and an adaptation of Macbeth so I knew that there were two big gangs called the Burgers and the Johnsons based in Handsworth and Aston. But gangs and drugs are everywhere - in every city, town and village. Birmingham has the Repertory Theatre and Symphony Hall and fancy canal developments and the amazing Selfridges building and massive shopping centres. But there are also gangs. The Burgers, the Johnsons, Sodoms Soldiers and the Raiders - and these are just the names I know. And if you're not a young black man you are crossing front lines on a daily basis without knowing it. Of course there are also Asian and white gangs but I didn't research them. I could have made this film in any city.

Casting the actors and rappers....

I wanted to street cast this film as I have done this successfully on many films (*Tina Goes Shopping, Tina Takes a Break, Mischief Night and Exodus*). Street casting offers an authentic edge which you cannot get any other way. In my experience involvement in a high profile project has many benefits afterwards including professional work for those who participate. (For example Kelli Hollis, Qassim Aktar and Sarah Byrne from Mischief

Night are all employed in *Shameless*, Holly Kenny from *Mischief Night* starred in BBC's *White Girl* which won a Bafta. None of them had acted before.)

This is how we did it:

I knew quite a lot of people already and asked them to come to the auditions and also printed a thousand fliers saying simply:

'Rappers, Music Producers and Actors wanted.

British film for the cinema to be filmed locally this summer. We have parts for young people, boys, girls, women, mothers, fathers and grandmothers. No experience necessary.'

We held three days of auditions in the top floor of a mini cab firm. The first two days were for music producers and rappers. Hundreds of people turned up, some with cds of original beats. Rappers turned up prepared to rap to their own beats or to hip hop or grime beats we provided.

Some funny moments stand out: A tiny little girl came with her mother. She was four years old and after some persuasion from her mum sung a wistful version of 'The wheels on the bus go round and round!'

Then there was the young rapper who said he wanted to spit some lyrics merking a girl who thought she could rap. Dylan told us that there was a girl rapper outside so we invited her in to battle with him. She was very quiet and sweet hiding behind a big anorak hood. I thought "Oh dear." So the boy laid into her very rudely and she smiled sweetly and nodded politely. Then it was her turn. She opened her mouth and a lions roar came out and she slaughtered him. That was Fiasqo and I got her into the film.

We asked the rappers we liked to return for the acting auditions. On the third day we ran acting auditions for those who turned up and our call back rappers. It was one of the most exhausting days of my life. They came into the room in groups of 5 to 10 and I set improvisations for the group.

Dylan Duffus was going to be on the crew as an assistant. I wanted him close to the action because I was, and still am convinced that he will become a talented film maker. I asked him to play the part of Flash in some of the auditions so that people I was considering for Angel, Evil or the Baby Mother's would have someone to play against. At the end of the two days I turned to him and said "I'm sorry Dylan but you have to be Flash." And he was cool with that.

Our floor runner Tobeijah – an excellent rapper and producer in his own right – knew young Ohran White and talked him into coming thinking I might like him for Pest. He was right.

We didn't find a grandmother or a mother in the open auditions so we hunted for them. Micah who plays Apache was in the office when I said we needed a strong woman to play Flash's mother. "You should meet my aunt", he grinned. Carol came in and got the part and also cleaned our offices. Marina, Dylan and I went to Hector's exercise class for the elderly and explained to a large number of elderly Jamaican ladies that we were looking for a grandmother who would be able to tell Flash off for not doing her shopping. There was a thump from the very end of the hall, up on a little stage. It came from a small but redoubtable figure bashing her cane on the floor. "Buoy, you go buy me five green bananas and one dozen egg." She spat on the floor. "And if you not back when dat is dry I beat you!" That was Monica Ffrench. The kindest and most warm hearted woman you could ever meet. She is in her seventies and deeply religious with a profound conviction that the good Lord is taking care of her. I explained exactly what the film was about but that her character was not involved in the drugs or violence or swearing and she chuckled and said: "That's cool, man." She was highly amused by the film making process and worked long hours with great enjoyment. She had never in her life imagined that such a thing would happen to her but she was a natural.

Why did you work with non professional actors and did these include real gang members?

We used street casting for the film particularly because we believed there was a huge amount of untapped talent in the community. We simply held open castings to which everyone was welcome. Nearly 300 people from the community came and we picked the best singers, music producers and actors for the part.

Why were you interested in black gangs rather than white or Asian gangs?

I have made three films in marginal communities in Leeds – 'Tina Goes Shopping', 'Tina Takes a Break' and 'Mischief Night'. The first two were on white estates while 'Mischief Night' explored Asian and white culture. I was keen to make this film in the Afro Caribbean community which originated the urban music (hip hop and grime) which is at the centre of the film. The pressures on young men in inner cities and the way they react to them are not particular to any single community.

How did you engage and work with the community?

I wandered around the streets and went to into *Blues*, attended church services, went to schools and after school drama groups, youth clubs, community centres, pubs, to a *bashment*; I followed my nose, followed leads. When I met people I liked I gradually met their families and friends and tried to figure things out. I think it's a little bit like anthropology field work. Nothing makes sense at first, behaviour seems random or strange but then you start to put a picture together of how relationships work, what the power structure is and discover the meaning of the unfamiliar. Everything that seems chaotic at first until it comes into the light and patterns start to emerge. Every

microcosm whether it's the tennis circuit or an informal gang structure has it's own rules, it's own pecking order and financial and social structure.

What was it like filming in Birmingham...

Film Birmingham was very supportive and the Council and the Police were sensible about giving us permission to film with guns in public places. Of course we had an armorer and used replicas or guns that fired blanks but you can kill or blind someone by being careless with a blank and give someone a heart attack with a replica. At the end of the shoot our armorers said that our cast were 'gentlemen', they didn't need to pretend to be hard like some actors who have played a couple of gangsters and think they're tough. Our men know the damage guns can do.

The Rapid Response Unit were called one day while we were filming with guns and came roaring down the street in an unmarked car with machine guns but generally they stayed out of our way. Community Police called the office and thanked us for giving some of the young men they work with a chance to do something positive.

Malcolm our location manager told me that when he asked for police permission for a two day re-shoot with guns they retorted: "Why don't you film for 6 months, the crime rate went down when you were last here."

I think when people have something really interesting to do, something engaging, something real not a phoney community service project, that's when things start to change.

Why is '1 Day' a musical?

I thought about it being a musical as soon as I decided to make it a fiction – and of course as soon as there's a gun in a film it's a fiction - unless it's the News.

I walk past groups of boys in the street rapping to beats on their mobile phones all the time. Hip hop and grime are an authentic expression of street life. It's the way people tell their stories – like the spirituals and the blues for earlier generations - it gives a voice to people who don't have a one.

I love the rawness of it and the energy and I wanted to understand it better.

Anticipating the film's reception...

If people say that this film offers no redemption then they're right. Redemption is up to us, you can't just stick it on the end of a film to cheer yourself up. Young men involved in drugs are making money. As the pastor says in the film 'I know that crime does pay, otherwise people wouldn't do it.' Illegal drugs are a global business worth hundreds of

billions of dollars. Where illegal drugs come from and the extensive corruption and government involvement in that massive trade is another story. The guys in my film are at the very bottom end of it and so are their clients. The alternative career option for them is flipping burgers at minimum wage and they're simply not going to do that.

The usual hip hop film has a nice young man who has a psychotic friend who leads him astray. He really wants to get out of a life of crime but the friend messes things up. Bullshit. Nobody is born wanting to be a drug dealer but it is an ambition for boys in those communities and people don't see an alternative. In Bradford I asked a group of high achieving Pakistani and Bangladeshi school children what they wanted to be when they grew up. All but one replied: "A drug dealer." In white estates around Leeds the white kids give the same answer. It's not a black thing. It's a thing. And it's true whether we like it or not. Believe lies if you want to but I'm not interested.

PRODUCTION STORY

The genesis of *1 Day...*

Jan Younghusband, Exec Producer and Commissioning Editor for Arts, Channel 4:

Channel 4 has developed Penny Woolcock's work from the beginning with landmark films such as *Tina Goes Shopping*, *The Wet House*, *The Death of Klinghoffer* (Opera film) and *Exodus*. Penny's work has always been based around bringing real people and situations to the screen through documentary and drama. The idea behind *1Day* was to explore through music and drama the lives of young, inner-city men caught in a cycle of gang culture, a kind of *West Side Story* of now, through Penny's unique ability to work with real people rather than trained actors.

Lee Thomas, Exec Producer, Screen West Midlands

I've always supported the view that far from being a threat to civilisation, Hip Hop has been a significantly creative force for positive change; the Zulu Nation's emergence in the Bronx way back when in the 80's, is testament to that. Instead of fighting, kids rapped or danced out their differences, and the movement introduced a creative outlet for the pent up anger and frustration many young people were feeling at the time.

So when we first met Penny, with Claire, around the Summer of 2007, and she told me she wanted to use the stories gleaned from over a year of bold and intimate research on youth and gang culture in Birmingham and make a Hip Hop musical out of it, using local, un-trained actors, I was immediately intrigued. She wanted to tell stories that hadn't been told from a perspective we rarely see, but in a way that would be stylish and innovative enough to get people thinking and talking, rather than judging and condemning.

It all took slightly longer to reach the “green-light” than we’d all expected, but within a year or so we were happy to see 1 Day go into production.

Claire Bosworth, Producer: Blast has a history of working with Penny. After ‘Tina Goes Shopping’, ‘Tina Takes A Break’ and ‘Death of Klinghoffer’ (as well as several documentaries) Penny came back to Blast hoping to do a film exploring gang violence in Britain today. The ideal home for this, we felt, was Channel 4, where we secured development money from their documentary department.

How the idea for ‘1 Day’ developed...

Jan Younghusband, Exec Producer: The idea to make the film was extensively researched and developed in the communities in Birmingham. The story, although imagined and not a true story, is based on this research and attempts to construct the potentially disastrous consequences of these conflicts which are very much a part of the daily life of young people in many communities, and attempts to unravel the thinking and reasons why young people are drawn into gang culture.

Lee Thomas, Exec Producer, Screen West Midlands: With her skill for authentic story telling and a great eye for innovative casting, it became increasingly clear as and the updates and drafts came in, that Penny was in a unique position to really get under the delicate skin of gang culture in our cities, and express something valuable from her year of research, confronting facts that many of us would rather avoid.

Far from glamorizing gang culture, it seemed obvious as she developed her ideas that Penny was determined to tell *their* story - warts and all - from the subjective view point of those caught up in this world, as real people with wants, needs and frustrations that we can all relate to, rather than as demonized criminals.

The other tremendous discovery as we went into production was the amount of untapped local creative talent that was waiting for the right opportunity to take their first steps in film. From rappers, music engineers and music producers through to choreographers turned costume designers, assistant directors, stills photographers and the amazing first time actors, it was clear that Penny had tapped into a creative community we barely realized were there. It was a sobering wake up call in a sense; but a really joyful discovery all the same.

Claire Bosworth, Producer: Penny found one of the most interesting cities to focus on was Birmingham. From the research, it was apparent that music was a huge part of their culture and a key way of expressing themselves. Penny felt inspired to make this a key part of the film and an important way of telling the story.

It soon became clear that it would be impossible to look at gang culture from the inside out in a documentary form and '1 Day' began to turn into a drama, the form and story of which would evolve out of research and out of the time spent with young men and gang members from the city.

How important has Channel 4 and Screen West Midlands's commitment been?

Claire Bosworth, Producer: Channel 4 has a history of supporting Penny's work and is also one of the very few financiers in Britain who would be prepared to back a film of this complexity, ambition and form. Peter Dale and Jan Younghusband both have a long track record of commissioning and collaborating with Penny and without their support there's no doubt, this film would not have been made.

Once we had commitment from Channel 4, the next logical step was to approach the regional funding body of the city we wanted to film in which, in this case, was Screen West Midlands. From the outset, we could not have asked for a more supportive and collaborative co-financier. Lee Thomas, Executive Producer at SWM, embraced the spirit and ambition of '1 Day' from day one and has played an active role throughout the entire production process, particularly in helping the film feel cinematic.

Engaging the community....

Amy Flanagan, Producer: Penny spent several months forging contacts in the community before pre-production started. When we were up in Handsworth, we approached local schools, churches, church choirs, OAP groups, community centres, youth projects, music collectives, local police and probation officers to tell them about the film, to find people who were interested in being involved, both on camera and behind the scenes, and to ask for their support.

Several local police and probation officers were particularly behind the film and supportive of the fact that there was a large scale professional project that the young people could be involved in and be challenged by. It was noted on several occasions, including by local police officers, that the atmosphere in the local streets was much calmer than normal because energies were being channelled into the film.

Ohran Whyte's school was also particularly behind the project; according to his teachers, his performance and confidence at school improved significantly during and just after the making of the film.

Crew and shooting in Birmingham...

Amy Flanagan, Producer: it was very important that we engaged the whole community in the process of making the film rather than just parachute in, make the film and leave again. Penny was keen that we try and train up as many young people as we could so that after the making the film, some of the local people interested in media, had gained some relevant experience and skills. Right from the beginning of the pre-production process, we had a small team of young people working in the production office which mushroomed as the film went into production.

Nathania Atkinson, a local dance teacher, first worked alongside Katie Bevell, the production coordinator, helping to organize casting and re-call sessions and general office management. With a real interest in fashion, she then became the production costume designer - having never done this before - and styled the entire cast and all the extras for the film. She managed a budget, customized clothes and accessories and gave the costume design both a real authenticity and a real flare. She is now working as a stylist on a magazine.

Daniel 'Bucka' Harris, a local student, worked first as a runner and then as the 2nd Assistant Director. He knows everyone in the community and was a perfect person to contact – and track down! – the cast. Working closely with Marco Ciglia, the 1st AD, Bucka coordinated the complicated transport schedule of cast to and from set with all the runner drivers (also all first timers), the hundreds of extras we had, and getting the cast in and out of costume to set. He rose to a very difficult challenge in the most extraordinary way.

Tobeijah Atkinson aka the Rev, is a born and bred Handsworth 'yout'. A young music producer himself, he helped Alex Robinson and Penny with running the open music auditions both by rousing support and getting the word out and also by running things smoothly on the day. He helped source props and then was trained up as a production runner during the shoot. He was also a key support in keeping things calm and morale up during the shoot.

In addition to these key roles, we trained up several people as production runners and runner drivers such as Roxy Atkinson and Daniel Simpson who were essential to keeping the shoot running smoothly. James O' Dee, our stunt coordinator also trained several of the Zampa robbers – Kyle 'Euro' Simpson and the Peter and Phillip Sawyers to do stunt fighting and stunt driving.

Through Screen West Midlands, we had more local trainees working on the film in the sound department (Jim Allen), the edit (Laura Carter) and the office (Maaiysa Valli).

Life after the film...

Jan Younghusband: The cast and production team worked closely together throughout filming, and the experience of taking part in this production inspired some members of the cast to seek training in film production. Through the Film School and Blast Films, Channel Four set up a short film course to make short 3MW films which will be shown on Channel Four later in the year.

Amy Flanagan, Producer: during the making of '1 Day', several young people expressed interest in making films themselves. Dick Fontaine, the Head of Documentaries from the National Film School, became interested in setting up a short film course in collaboration with Blast Films for a small hand-picked group of six young people who had been involved in '1 Day'.

With some funding from Screen West Midlands and Channel 4, we organized a short film course over a period of four months teaching the young people how to make their own short documentary film. Tutors came up to Handsworth to teach them how to use DV cameras and sound equipment, how to think about story and how to edit their footage. Six short films were then made.

Jan Younghusband at Channel 4 is supporting these young film makers and has now commissioned four 3 Minute Wonders for broadcast on Channel 4 for some of the young people from Handsworth who were involved in the film. We will be shooting the films in Handsworth in August 09.

Many of the rappers in the film have also joined together and have been collaborating since the making of the film on their own music projects such as Lady L, Justice, Urban Monk, Joel Eccleston.

Kyle 'Euro' Simpson who played the part of one of the Zampa Robbers has since studied drama at the Birmingham Theatre School and Joel Eccleston, who played Kite, is also keen to go to drama school.

About the Key Crew

Penny Woolcock – Writer and Director

Penny has written and directed groundbreaking guerrilla style dramas 'Tina Goes Shopping' and 'Tina Takes a Break'. She has a reputation for working in volatile, difficult locations – she made the previous two films on the notorious Halton Moor Estate and she shot 'Mischief Night' in Beeston when the July 5th 2005 bombings happened. Penny was able to continue working and shooting the film because she had such strong roots in the community. (Three of the perpetrators came from the actual street they were filming in.)

This is her second film where music plays a central role – in 2003, she made a film of the John Adams opera, 'The Death of Klinghoffer', also shot hand held with available light with opera singers singing live on location, which won a Prix Italia and the Vienna Music Prize. Since the shooting of '1 Day', she has directed another John Adams opera, 'Doctor Atomic' at the Metropolitan Opera House in New York which then transferred to the English National Opera early in 2009.

Previous credits include the documentaries 'The Wet House', 'Shakespeare on the Estate' and 'Macbeth' and dramas 'Tina Goes Shopping', 'Tina Takes A Break', 'Mischief Night', 'Death of Klinghoffer', 'Principles of Lust' and 'Exodus'.

Claire Bosworth –Producer

As well as producing '1 Day', Claire has also been Head of Production at Blast Films since 2003 where she has overseen all their film and television output. Blast! Films is a multi-award winning independent production company with one of the best reputations in British television for producing high profile, distinctive and innovative dramas, drama documentaries and documentaries such as the BBC drama 'Soundproof' and more recently the multi-award winning 'Hunger'.

Amy Flanagan – Producer

Since 2004, Amy has been an in house producer at Blast Films and has produced a range of challenging dramas, drama documentaries and documentaries. While at Blast, Amy has been involved in many of its award-winning programmes and before that she co-produced the multi-award winning 'Feltham Sings', a musical documentary for Channel 4 where the prisoners of Feltham Offenders Institute sang their stories. She has experience of working in difficult environments including with London girl gangs and in Sierra Leone and Afghanistan while she worked as a journalist for the United Nations.

Jan Younghusband – Executive Producer

Jan Youngusband is Commissioning Editor for Arts and Performance at Channel 4 and has enjoyed a long working relationship with Penny Woolcock across commissions including THE DEATH OF KLINGHOFFER and EXODUS. Channel 4 Arts takes an innovative approach to film making, championing diverse voices and fresh perspectives while working with the best artistic talent to bring contemporary issues to the screen.

Lee Thomas – Executive Producer

Lee started out in the industry, based in Tokyo, as a bi-lingual documentary director for Japanese TV stations in the 90's. On returning to the UK he entered the NFTS where he specialized in Producing, and on graduation set up Pipedream Pictures with writer-director partner John Mckay. Soon after graduation they made "Crush" (2002), starring Andie MacDowell and Imelda Staunton, and secured a first look deal with Film Four under Paul Webster.

From 2004 Lee joined Screen West Midlands as Head of Production and Development where he has managed and led on all aspects of film and tv drama strategy, development and production. During this time SWM has co-financed a number of critically acclaimed, innovative and commercially successful films including *Confetti* (Debbie Isitt); *The Road to Guantanamo* (Michael Winterbottom & Matt Whitecross); *The Children* (Tom Shankland); *Special People* (Justin Edgar) and *1 Day* (Penny Woolcock). Lee was also responsible for over 0.5 million in development funding for regional talent during this same period.

Since 2008 Lee became Executive Producer for Screen West Midlands and now concentrates on major film and TV investments applying for SWM's Advantage Media Production Fund. Lee is a member of BAFTA, ACE, and an advisor to EAVE and J-Pitch (Japan's main producer training programme).

Peter Dale – Executive Producer

Grant McKee – Executive Producer

Grant is a freelance Executive Producer who has been closely associated with Penny since executive producing 'Tina Goes Shopping' in 1999 and later 'Tina Takes a Break'. His Blast! Films credits include the award-winning 'The Year London Blew Up', 'Brinks-Mat: The Greatest Heist', 'Beautiful Young Minds', 'A Very British Sex Scandal' and numerous one-off and documentary series. Before Blast! Grant was for many years at Yorkshire Television where he was series editor of the acclaimed ITV documentary series First Tuesday and later Director of Programmes.

Graham Smith – Director of Photography

Graham has shot many of Penny's films including 'Tina Goes Shopping', 'Tina Takes a Break' and 'The Death of Klinghoffer'. They were shot handheld with no lights – apart from night shoots and then with the most minimal lighting - allowing the non professional cast to move freely. He is very instinctive with a reputation for outstanding hand held camerawork. He has shot two documentary series in the African American community with Henry Gates. He has filmed other award winning dramas and documentaries including 'Death of a President' and 'Hiroshima'

Alex Robinson – Music Supervisor

Alex Robinson is the European Label Manager for Los Angeles based hip-hop label Stones Throw Records. Previously, he has run marketing campaigns for MOBO-winning, Mercury-nominated British hip-hop artist Sway and US underground legend El-P amongst many others. He has been involved in hip-hop's grass roots since his teenage years, as a DJ on pirate station Itch FM, as a journalist for Undercover magazine and continues to work in Britain and abroad as a DJ and promoter. He is a winner of the Orange/Index on Censorship essay prize for an article about hip-hop: 'Music: the food of love or the sound of hate?'

Urban Monk – Original Music

Born and raised in Birmingham City, Urban Monk first got into music when his reggae singing mother took him down to the studio to watch her and the band jam. It was here he built his first beat using a Yamaha drum machine and a DX7 keyboard. A few years on during his college years Urban started to take his music seriously. It was his approach to life and his love for martial arts that earned him his name. He became part of a collective called Full Metal Jacket which eventually linked him to Moorish Delta 7 and the Black Samurai projects. Since then he has worked with a range of artists and producers such as Baby J, Talvin Singh, Tim Deluxe, JD, Mitchell Bros, Akala, Estelle and has created his own style. All the original tracks, most of the beats for which Urban produced himself, were mixed at his studio, The Beatoven in Birmingham, and he then went on to compose all the incidental music for the film. '1 Day' is the first film he has composed a soundtrack for.

John Dinwoodie – Editor

John and Penny first worked together on 'Shakespeare on the Estate' and 'Macbeth' for the BBC. He is an imaginative and technically very experienced editor across both drama and documentary. He has cut a number of other award winning films including Peter Gordon's 'Dunkirk', Rachel Crellin's 'Border Patrol', Lucy Blakstad's 'Lido' and Sophie Fiennes' 'Because I Sing'. He is co-founder of Clear Cut, pioneers of High Definition technologies.

Malcolm Hirst – Sound

Malcolm has a track record in both drama and documentary. He recorded the groundbreaking Police documentary series for the BBC as well as feature films with Mike Leigh, Les Blair and Stephen Poliakoff. He has a particular interest in music including a recent film directed by Tony Palmer about Vaughan Williams. Malcolm also recorded Nick Broomfield's latest films, Ghosts and Battle for Haditha. These were shot under challenging conditions with Malcolm working alone.

CREDITS '1 DAY'

FRONT CREDITS

Distributor/Vertigo animated Logo

Film4 animated logo followed by

PRESENTATION CREDITS

FIRST CARD

Channel 4 and Screen West Midlands present

SECOND CARD **A Blast! Films production**

Dylan Duffus
Ohran Whyte

Yohance Watson
Tobias Duncan

Justice
Lady L

Director of Photography
Graham Smith

Editor
John Dinwoodie

Sound
Malcolm Hirst

Music Supervisor
Alex Robinson

Composer
Urban Monk

Costume Designer
Nathania Atkinson

Co-producer
Andrew Litvin

Single card

Executive Producers
Jan Younghusband
Lee Thomas

Peter Dale
Grant McKee
Allan Niblo

Single card

Producers

**Penny Woolcock
Amy Flanagan
Claire Bosworth**

Single card

Written & Directed by
Penny Woolcock

END CREDITS

Flash Dylan Duffus
Pest Orhan Whyte
Angel Yohance Watson
Evil Tobias Duncan

Old Street Crew

J.B. Tosh Dennis
Kite Joel Eccleston
Apache Micah McQueen
El Presidente Malik

Flash's Babymothers

Ashantay Justice
Shakia Lady L
Kay Natasha Holness

Zampa Boys

Assassin 4th Lord
Evil's Babymother Fiasqo
Goldtooth Mekel Simpson
Zampa Rapper INS
Euro
Phillip Twin Pz Sawyers
Peter Twin Pz Sawyers

Family

Nanny Monica Ffrench
Mum Carol Chambers
Taleisha Rianna Aldred
Swipe Karime Farrell

Pastor

Bishop Derek Webley

Pest's Mum

Shantelle Reece

Big Men in Prison

Levi Aaron Hamilton
Angel's Cell Mate Nathaniel Jackson

Singing Neighbour

Deborah Harrison

Shottas

Shotta 1 Ryan Butler

Shotta 2	Khallum McKinnley-Reid
Shotta 3	Jermaine Holness
Shotta 4	Romano Morgan

Flash's Children

Rico Simpson
La-Tia Reece
Malakai O' Garro
Yaris Simpson
Tylah Simpson

Laughing Boy	Ty-Quwan Harris
Laughing Girl	Klyrae Campbell

CREW

Script Consultant	Dylan Duffus
Development Research	Lucy Pardee
Assistant Producer	Marina Parker

1 st Assistant Director	Marco Ciglia
2 nd Assistant Director	Daniel Harris
3 rd Assistant Directors	Tussy Facchin Jake Rollins

Production Co-ordinator	Katie Bevell
Production Assistant	Janine Jones
Floor Runner	Tobeijah Atkinson
Production Trainee	Maaiysa Valli

Focus Puller	Mari Yamamura
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Boom Operator	Jim Allen
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Wardrobe Supervisor	Catherine Colbourne
Jeweller	Gillie and Monique at Designer Jewels

Babymothers' Hair	Juanita Harris at KZT Salon
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Location Manager	Malcolm Walker
Location Assistants	Andrew Hodgetts Bobby Bower Zoe Thomas

Gaffer	Ian Glenister
Sparks	Simon Marsh Matthew Try James Boughey

Production Accountant	Amanda Hayes
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Accounts Assistant Post Production Accountant	Debbie Vincent Graham Wheeler Nigel Wood
Edit Trainee	Laura Carter
Key Stunt Coordinator Stunt Artists	James O' Dee Abbi Collins Neil Finnigan Mark Lisbon Peter Pedrero
Special Effects	Breakaway Effects Effective Touch Limited Effects Associates
Armorer	Armory in Action
Chaperones	Monica Beckford Barbara Bryan Liz Whyte Linda Lloyd
Stills Photographer	Dr. Vanley Burke
Runners	Roxy Atkinson Tom Oakley Jenny Barnett Chris Cooke
Unit Driver	Herald Campbell at Garnett Campbell
Catering	Ace Film Catering
Set Security	34 th Security
For Channel 4 Production Business Affairs Publicity Lawyer	Rebecca O' Connor Harry Dixon Justine Bower Hamish Thomson
For Screen West Midlands Head of Group Finance Production Liaison Monitoring Executive Production Coordinator Marketing & Communications Legal Services	Roy Jenks Stephen Badham Stephanie Prince Amy Newbery Sarah Arnesen Natalie Bass – Lee & Thompson

Post Production Services	THE POST REPUBLIC Rebekka Garrido
Re-recording Mixer	Mattias Schwab
Dialogue Editor	Adele Fletcher
Sound Designer	Christian Obermaier
Music Editor	Mattias Schwab
Foley Artist	Gunter Röhn
Foley Mixer	Christian Riegel
Foley Editor	Jürgen Schulz
ADR Supervisor	Mike Feinberg
ADR Recordist	Robin Word
ADR Editor	Roman Volkholz
DI Supervisor	Gregor Pfuller
Online Editor	Gregor Pfuller
Digital Colourist	Nadir Mansouri
Titles and Graphics	LipSync Peter Dickinson and Howard Watkins
Insurance Services	Lisa Marsden – Media Insurance Brokers
Auditing	Steve Joberns at Shipleys LLP
Production Lawyers	Reno Antoniades and Andrew Sturcke - Lee & Thompson
Collection Account	National Film Trustee Company Ltd

Original Music by Urban Monk
Music Recorded and Mixed at Beatoven Studios, Birmingham and Post Republic, Berlin

'1 Day Theme'
Composed by MA STARKEY

'War Tune' lyrics and performed by A-ZIZ, 33, Y.T., 4th Lord, INS and Fiasqo
Composed by Urban Monk

'Mr Muzak' performed by Ron Baines
Composed by Ron Baines
Published by Deep East Music Ltd
License courtesy of Deep East Music Ltd

'What You Looking At?' lyrics and performed by Y.T. and A-ZIZ
Composed by Urban Monk

'Hit 'Em Up' lyrics and performed by 4th Lord
Composed by MA STARKEY

'Fiasqo's theme' lyrics and performed by Fiasqo
Composed by Jawbone

'The Old Rugged Cross' performed by members of the Aberdeen Street Choir and Gospel Express
Traditional

'I've Heard of A City Called Heaven' performed by Hall Negro Singers
License courtesy of Frémaux & Associés (Anthologie Negro Spirituals, 1909 -1948, FA168)

'Men are from Mars' lyrics and performed by Justice and Lady L
Composed by Urban Monk

'El Presidente' lyrics and performed by Malik, A-ZIZ and YT
Composed by Urban Monk

"Riding For A Fall" performed by John Holt
Words and Music by Ed Waller & Ed Townsend
Published by EMI United Partnership Ltd © 1956.
License courtesy of Sanctuary Records Group Ltd. under license from Universal Music Operations Ltd.

'Stepping Razor' performed by Mad Professor
Written and produced by Neil Fraser
Published by Westbury Music Ltd / Ariwa Music
License courtesy of Ariwa Music

'Silly Games' performed by Janet Kay
Composed by Diana Marie Bovell & John Myatt
Published by Blue Mountain Music Ltd/Chelsea Music Publishing Co. Ltd.
License courtesy of Universal-Island Records Ltd under license from Universal Music Operations Ltd

'You Turn Me On' performed by Susan Cadogan
Produced by Mad Professor
Written by Alison Cadogan and Glen Adams
Published by Ryko Music Ltd Administered by Kobalt Music Publishing Ltd
License courtesy of Ariwa Music

'The Blind Man Stood On The Road And Cried' performed by Deborah Harrison
Traditional

'Ambient Freak' by Clause Four
Composed by T. Giles
Published by: Copyright Control
License courtesy of Clause Four

'Ann Arbor' (Jimmy Edgar Remix) performed by Fulgeance
Composed by P. Troel
Published by: Copyright Control
License courtesy of One-Handed Music

'Out Of Love' performed by Slim Smith & The Uniques
Written by Edward O'Sullivan & Lloyd Tyrell
Published by Westbury Music Ltd
License courtesy of Westbury Music Ltd

'Hell No' Lyrics and performed by Justice and Lady L
Composed by Urban Monk

'Losing Marbles' (2562 Remix) performed by TRG
Composed by Cosmin Nicolae
Published by Hotflush Recordings Ltd

License courtesy of Hotflush Recordings Ltd

'Angeleye' Lyrics and performed by 33 and 4th Lord
Composed by Urban Monk

With Thanks To

Dr. Vanley Burke, Aberdeen Street Choir, Gospel Express, Blue, Rhino and Hector Pinkney. Special thanks to the people of Birmingham without whom the film would not have been possible.

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'Dolby Digital' logo

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Static Vertigo logo

Static logo for Film4, SWM and Blast.

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