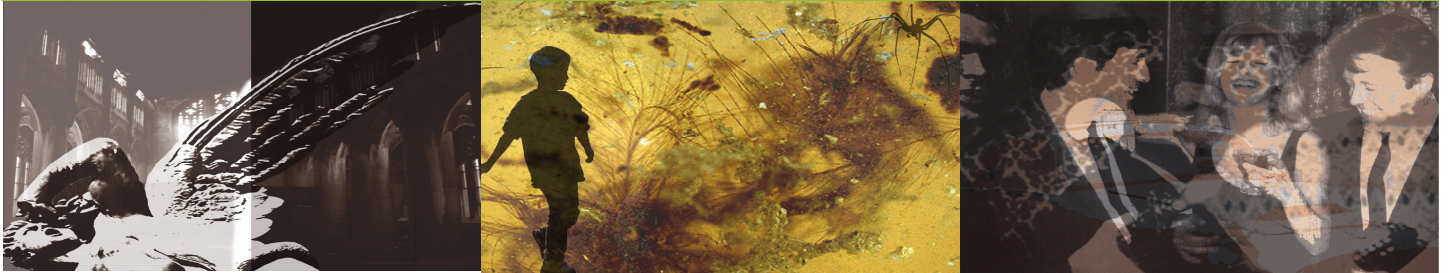




BRITISH ACADEMY
OF FILM AND TELEVISION ARTS

ACADEMY EVENTS



BAFTA, 195 Piccadilly
Wednesday, 29 April 2009

BAFTA and ROCLIFFE are delighted to present the New Writing Forum with extracts from three scripts followed by Q&A with Mike Newell

Rocliffe Curators - Farah Abushwasha, Pippa Mitchell

BAFTA Team - Alex Cook, Jenny Keys

CASTING - Laura Dickens CDG (dickenscasting@aol.com)

Art Work - Kem White (kemwhite@mac.com)

Directors - Paul Callahan (paulcallahan@hotmail.com), Dallas Campbell (dallascampbell@blueyonder.co.uk) Susan Jacobson (susan@pistachio.co.uk)

Composers - Tom Hodge, Simon Russell, Theo Green
Contact: mlo@air-edel.co.uk

Patrons - Nik Powell, Simon Relph, Michael Kuhn, Cameron McCracken, John Madden, David Parfitt, David Yates, Richard Eyre, Alan Plater, Shirley Rubenstein, Finola Dwyer & Rebecca O'Brien

Rocliffe Team - Liam Beatty, Nancy Harrison

Thanks to Asitha Ameresekere, Alex Boden, Alexandra Boyd, Fiona Campbell, Matt Dench, Ian Irving, Rez Kempton, Jesse Lawrence, Krish Majumdar, Maggie Rodford, Claire Wilson

BAFTA and Rocliffe request that attendees do not solicit industry guests with copies of their scripts or projects. Should you have a script you wish to bring to their attention please submit it to Rocliffe.

BAFTA and Rocliffe cannot provide contact details of attendees.

BAFTA Rocliffe New Writing Forum with Mike Newell

We are delighted to welcome Mike Newell, highly acclaimed and award-winning Director of *Four Weddings and a Funeral*, *Donnie Brasco*, *Pushing Tin*, *Love in the Time of Cholera*, *Harry Potter and the Goblet of Fire* and forthcoming feature *Prince of Persia: The Sands of Time* with Jake Gyllenhaal.

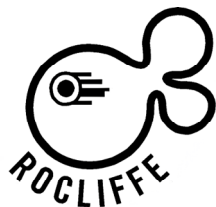
FEATURE: THE MOST BEAUTIFUL ANGEL by JR BERNUCCI - jrbernucci@gmail.com

This is the story of Lucifer trying to save mankind and regain paradise... for himself. In the early 1950's Lucifer is summoned into our world by a group of curious students. Keeping a low profile, he spends the next fifty years travelling the world and sampling its delights in the company of tramps and beggars. The misery of the human condition finally gets to him and he comes up with a plan to save the human race, and get back into heaven in the process. As the Lord of Deception he will use his ability to appear to different people in different guises to blackmail them into taking direct action against sources of world suffering. As he does his rounds, he visits corporations' CEOs, African warlords, Middle-Eastern tribal chiefs and other influential people. Each time he will make specific demands with horrific consequences if they are not carried out. Amazing good deeds start happening around the world and their random nature shows them as voluntary, charitable actions. This gradually creates a feeling of goodwill and understanding amongst people. As the plan gains momentum, Lucifer finds resistance from the very people who should be welcoming relief from suffering. Religious leaders see the current developments as a threat to their own existence, and to that of Faith itself. They meet to find a solution to the problem, bringing the wrath of Lucifer upon them. They find a way to render him harmless for a short while and send him back to hell. Lucifer ultimately fails in his quest to save mankind, but manages to have a long overdue little chat with God himself.

FEATURE: BOY IN AMBER by JULIAN MOUNTFIELD - julimou59@yahoo.co.uk

Edmund helps psychopath, Jakes, kill his mother. The police find no evidence against Edmund, but are puzzled by his reaction to his mother's death, and he is sent to a Home. Here, he forms a loving relationship with Petal (16). During sessions with psychologist, Chandra, Edmund reveals that he had been prostituted to men by his mother, some of whom inflicted physical pain for which he has developed a need. She also discovers that Edmund's hate and fear of his mother started when he was still an infant. Chandra suspects it has something to do with the death of a twin brother, about whom Edmund appears to know nothing. As Edmund's relationship with Petal deepens, he starts to have nightmares. He fears that his own misfortunes will drag Petal down too. When his mother seems to have come back from the dead to haunt him, he tries to end his relationship with Petal, in order to protect him. Matt, Edmund's Key Worker, persuades him that it's possible to start a new life, and the relationship with Petal resumes. For a while, Edmund and Petal are able to plan their new life together; but the police investigation into the murder of Edmund's mother begins to threaten Jakes. He plants evidence implicating Edmund and threatens to hurt Petal if Edmund doesn't confess. Edmund decides to give himself in. Though the police don't believe Edmund's confession, the Home refuse to let him return. He's sent to a Young Offenders Institution, where the terrible memory of what happened to his twin brother returns. Now, without love or pain to protect him, he takes his own life. The theme explored in the film is fate: whether we can 'climb clear of a bad beginning', or if some damage is so profound it will mark us, whatever we do to escape it.

Event in association with:



FEATURE: MUGS – THE LIFE OF JOHN BINDON by CHRISTOPHER BRAND - chris@mawbrand.co.uk

Born to a poor, Irish-immigrant family in London during the war, Bindon matures into an extremely handsome man. In and out of Borstal and prison throughout his teenage years, he becomes a highly feared enforcer for The Krays. A friend introduces him to Ken Loach, who employs him as an actor for his film *Poor Cows*. Suddenly a new life opens up to him, but in parallel, rather than instead of, his old life. Already a media figure, Bindon receives an award for bravery for rescuing a drowning man and becomes a hero. Film offers pour in and he performs in several British classics: *Performance*, *Get Carter* and *Quadraphenia*. A relationship with Vicki Hodge ensues - a model and the daughter of a baronet – for the first and only time, he meets his match. His exotic, dangerous air leads him to be welcomed into the circles of Mick Jagger and David Bowie. A visit to Mustique leads to an affair with Princess Margaret, which terrifies the Establishment, but his life as a gangster continues. His antics add huge costs to filming, his reputation as an actor suffers and he is fired from a movie for fighting. His life begins to mirror that of Chas in *Performance*. Estranged from his criminal origins, he is kept as an amusing sexual pet by rock stars; Bindon has lost control of life. In his frustration, he beats a film director, and then Vicki. Bankrupt and abandoned, he becomes the Head of Security for the 1977 Led Zeppelin tour of the USA, but his temper, drinking and drug use are too much – even for them. A year later he is involved in a fight in a bar. Killing his assailant, Bindon escapes to Ireland with three stab wounds to his heart, two to his testicles and a cut throat. He miraculously lives, only to be put on trial for murder. He is finally acquitted, but any hope of reviving his career in acting or villainy is over. He ends his days at the age of 50, on the dole and addicted to heroin, leading to his death of AIDS related illness in 1994.

CAST LIST

THE MOST BEAUTIFUL ANGEL directed by Dallas Campbell

Music by Tom Hodge

Narrator	Rez Kempton	International Artistes / Emma Engers 020 7025 0600
Lucifer	Tony Maudsley	United Agents / 020 3214 0800
Gabriel	Paul Fox	Independent Talent Group / 020 7636 6565

BOY IN AMBER directed by Paul Callahan

Music by Simon Russell

Narrator	Alexandra Boyd	Burnett Granger Crowther / 020 7437 8008
Edmund	Chris Overton	Jorg Betts / Elise Hockley 020 7903 5300
Petal	Zac Fox	Curtis Brown / 020 7393 4400
Chandra	Fiona Wade	Susan Angel & Kevin Francis / 020 7439 3086

MUGS – THE LIFE OF JOHN BINDON directed by Susan Jacobson

Music by Theo Green

Narrator	Caroline Wildi	Waring and McKenna / 020 7629 6444
John Bindon	Kieran O'Connor	J PA Management / 01494 520978
Vicki Hodge	Alexandra Moen	Conway Van Gelder Grant / 020 7287 0077
Agent	David Hounslow	Michelle Braidman Assoc / 020 7237 3523
Newsreader	Charlotte Purton	BWH / 020 8996 1661

Learning & Events

[The Academy's Mission](#)

The British Academy of Film and Television Arts (BAFTA) supports, develops and promotes the art forms of the moving image, by identifying and rewarding excellence, inspiring practitioners and benefiting the public. Our events take place throughout the UK and many can be viewed on our website – www.bafta.org

[Upcoming Events](#)

28 May
5 & 6 June [Cinéformation](#): the monthly filmmakers' networking event in Bristol looks at scriptwriting in film
[Serious Screenwriting 2009](#): If you are serious about a writing career in the British film industry, this two-day networking and training event is meant for you. Delivered by BAFTA and The Script Factory.

[195 Piccadilly](#)

For a tour of the facilities or to find out more about using 195 Piccadilly for your event, call [020 7292 5813](tel:02072925813) or email jennyb@bafta.org

[Mailing list](#)

To join our mailing list visit www.bafta.org